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RECORD COLLECTOR

EST. 1979

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CHRISSIE HYNDE

ON DEATH, LONGEVITY & THE *RELENTLESS* RETURN OF PRETENDERS

+

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JUSTIN HAYWARD
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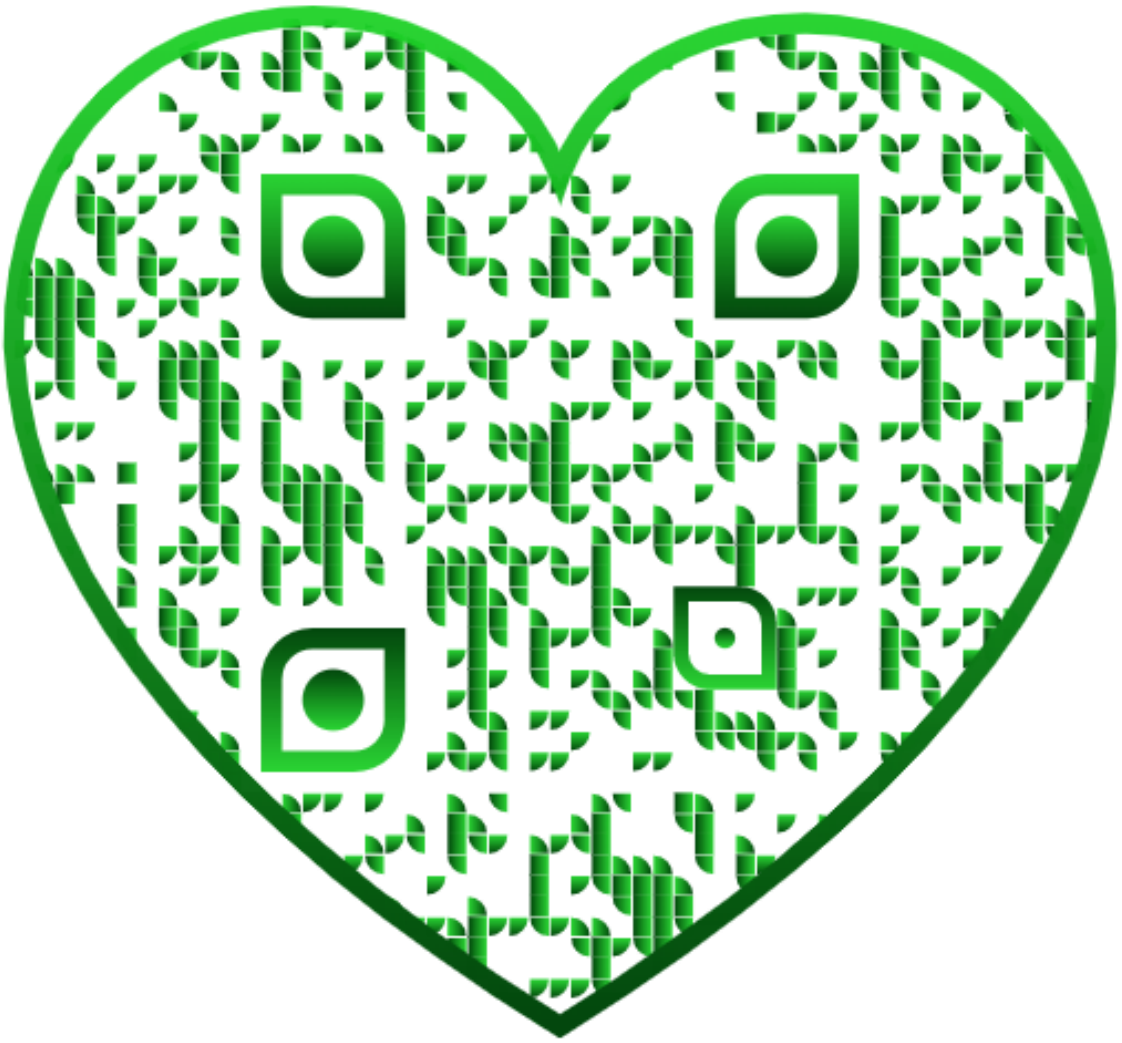

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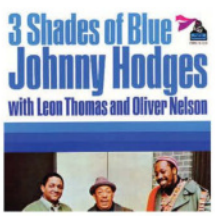

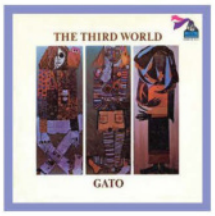

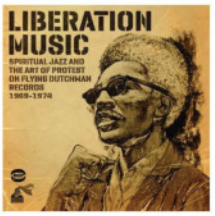

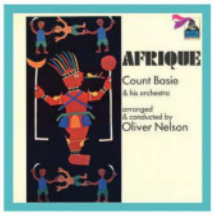

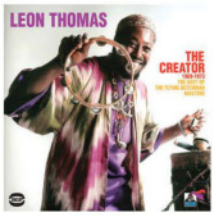

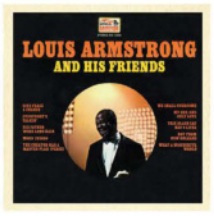

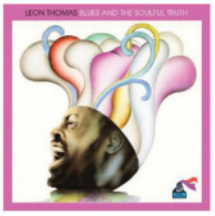

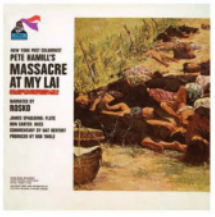

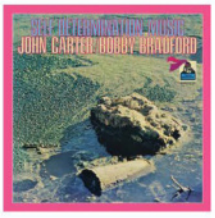

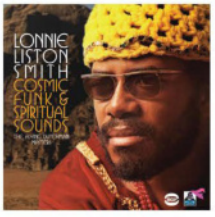

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October 2023 Issue 549

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Published by Diamond Publishing Ltd. A member of the Metropolis Group
Printed by PCP. Distributed by MarketForce UK Ltd

PPA

The *RC* staff's favourite... 1978 songs

PAUL LESTER Chic I Want Your Love

VAL CUTTS Shame Evelyn "Champagne" King

TIM JONES Queen Don't Stop Me Now

CHARLES DONOVAN Carole King Welcome Home

PETER BARRY Sylvester You Make Me Feel (Mighty Real)

DARYL EASLEA Bryan Ferry When She Walks In The Room

NIALL DOHERTY The Normal Warm Leatherette

BILL EDWARDS The Weirdos We Got The Neutron Bomb

STEVE BURNISTON Steely Dan FM (No Static At All)

Spotify

Record Collector | Oct 2023 | Issue 549 | Playlist

"The magazine you can hear"

Althia & Donna Uptown Top Ranking
Shalamar Take That To The Bank
Alex Chilton Bangkok
Chic Savoir Faire
Giorgio Moroder Chase
Todd Rundgren Fade Away
Bruce Springsteen Something In the Night
Elvis Costello The Beat
Chris Bell I Am The Cosmos
Earth Wind & Fire September
A Taste Of Honey Boogie Oogie Oogie
Rose Royce Wishing On A Star
Talking Heads With Our Love
David Johansen Frenchette
The Rolling Stones Miss You
Magazine Shot By Both Sides
Public Image Ltd Public Image
XTC Meccanik Dancing
Ian Dury And The Blockheads Hit Me With Your Rhythm Stick
Buzzcocks Ever Fallen In Love (with Someone You Shouldn't've)
The Clash (White Man) In Hammersmith Palais
Sylvester You Make Me Feel (Mighty Real)
Gang Of Four Damaged Goods
Hi-Tension Hi-Tension
Bee Gees Night Fever

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Who's Next | Life House

Pete Townshend foresaw the invention of the internet, virtual reality and pandemic-style lockdown on *Life House*. With the Super Deluxe Edition of *Who's Next* | *Life House*, listeners will hear Pete's *Life House* demos, The Who's studio and live recordings, and how the concept folded into *Who's Next*, widely regarded as one of The Who's greatest albums.

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Hello, and welcome to RC549

There have been magazine celebrations of various years in music before – 1956, the birth of rock'n'roll, 1966's landmark album frenzy, 1967 the year of psych, 1969's Altamont And All That, 1976/punk, 1977/the dawn of electronica, 1981's synthpop/white funk cornucopia, 1988's second summer of love, and so on. But I'm not sure if any have devoted serious print real estate to 1978, perhaps because it's harder to pin down. It's not about One Thing, no single revolutionary moment of impact, offering instead a plethora – or do I mean smorgasbord? – of amazing things across a whole variety of styles from disco to power pop, reggae to AOR.

It's a 12-month period of transition, which we try to capture via the bigger interviews and articles this month. In our Pretenders cover story, Chrissie Hynde talks about dovetailing punk's scorched-earth policy with a love of Motown and Brill Building pop. John Lydon navigates the space between the derisory cackle of "ever get the feeling you've been cheated" and the omnipotent guffaw that prefaces the subterranean rumble of Public Image. Gary Numan finds new futures to chart via some stumbled-upon recording equipment. With his 1978 album, *Hermit Of Mink Hollow*, Todd Rundgren, as responsible as anyone this side of Stevie Wonder for the synthification of pop, offers Prince a handy guide to Doing It All In The Studio. Nile Rodgers tells Daryl Easlea about a year in which he further progressed the idea of Chic as exemplars of a new glacial, elegant dance music. Elsewhere, David Stubbs nails the bisection of punk into new wave on the one hand and post-punk on the other, those two extremes best represented by Pretenders and PiL.

No musical area remains off-limits to our 1978 Special. We speak to everyone from Leo Sayer to Toyah, Biff Byford of Saxon to Dan Hegarty of Darts. Joe Geesin nominates the 50 Most Collectable Records. And Chris Roberts struggles to narrow down to 50 his Records Of '78 list. Well, 60 if you count the Bubbling Unders – and we still only remembered The Human League's Being Boiled and Funkadelic's *One Nation Under A Groove* at the last minute, pivotal records both, forgot to include Shalamar (Take That To The Bank) and had to leave out Dean Friedman's *Well, Well, Said The Rocking Chair*, Laura Nyro's *Nested*, and Wings' *London Town* among others.

Next year's 1979 issue should be less of a headache…

Paul Lester

GOOD REVIEWS/BAD NEWS

Re: *RC* 548. Writer Joel McIver's quality Q&A with Alice Cooper in your six-page-turner proved an excellent piece.

By far (IMO) the best feature, though, was 1973's 'Live Debut Albums' summary, which covered two of my most played, all-time favourite Clapton entries, sadly both flawed by his vocals. His *Rainbow* sounded more like an average bootleg of those historic January shows, while the pitch-perfect Dominos *Fillmore* chugs along nicely. Both are thankfully saved by the fluidity of his Strat, oddly aggressive and lyrical at the same time on all extended takes. With prog-rockin' Focus, Yes and Hawkwind at various venues, '73 did turn out to be an amazing year for all things onstage, an era that hung onto the drum solo mid-set!

Footnote: I thought Terry Staunton's battering of Bad News' vault reissue was a bit harsh. In their defence, they rocked the Hammy Odeon in 1987 with guest guitarist Brian May soloing stage left and The Cult watching on in the audience, next to me, taking notes for their next career move. A real Spinal Tap encounter.

Simon Mullins, email

FAIRIES MUST

That reader from Down Under [*RC* 548] is right about the need for a piece on Savoy Brown, perhaps with a side panel on Foghat. But the real revelation in For The Record, one almost of Biblical proportions, is that your [Paul Lester's] first gig was the Pink Fairies, perhaps the most underrated British rock band of the 70s. We need a feature soonest, before they are all gone and all we are left with is, well, fairy dust.

Maurice Chittenden, email

Actually, 10cc – supported, mystifyingly, by Chas & Dave – at the Hammersmith Odeon in February 1976 was my first gig. Pink Fairies (supported by The Stranglers, Little Bob Story and The Gorillas) at Camden Roundhouse was the second. But you're right, a Fairies celebration is long overdue. **PL**

TAPE CRUSADER

Apologies for not writing sooner after Ian Shirley's Tape Hunters article came out [*RC* 544]. I'm always fascinated to hear more about the topic of master tapes, from storage to rescue missions, and archive projects. As you were asking what readers might own, I wanted to drop you a quick line knowing your love for Foxx-era Ultravox.

I have a US copy reel – as sent out to radio stations – for their Boston 1979 show taped for the *King Biscuit Flower Hour* programme. Very frustrating that this has never received a commercial release, as it's a cracking show, and especially fascinating for the early debuts of those two songs later taped in the studio by John Foxx for Metamatic: Touch And Go and He's A Liquid. It's been unplayed since I had a local studio in Letchworth [*near where Ian currently works, at Ace Records*] run off a cassette from it back in the early 90s and remains a particularly treasured artefact.

Rob Kirby, email

SCUFF JUSTICE

The Joe Geesin piece about vinyl inner sleeves [*RC* 547] was spot-on. Phil Aston is trying hard on our behalf to force the hand of the penny-pinching record companies. It's ridiculous that they produce a product that is basically self-damaging. As a regular buyer of both vinyl and CD this is frustrating. I'm constantly finding scuff marks and paper powder on brand new discs; I have to invest in poly sleeves to put the records in, if undamaged! It's an extra expense that surely the companies could negate simply by investing in large amounts of decent poly-lined inners, mere pennies for them. It is now getting to the point where I'll no longer purchase new vinyl. Good luck to Phil and a really worthwhile campaign!

Chris Harris, email

CUT TO FIT

Your Vinyl Cuts article [*RC* 547] brought up two interesting points for me. Firstly, there is the anomaly of an unplayed, still sealed and, therefore, theoretically mint disc that is, in fact, damaged maybe to the point of being unplayable due to unsympathetic packaging. Yet the longer it remains unwrapped, the higher it's accrued value – and the more damage it suffers.

Then CDs arrived and albums we already owned on vinyl were reissued in the shiny new format. How many people went through the process of replacing all their albums? So, what are they doing now, rebuying them all on vinyl? With the high price of new LPs, that truly is daunting.

Love the mag, guys, thank you.

David Harvie, Rochester

RECORD STORE LEGEND R.I.P.

I was saddened to see the announcement, in the August edition, about the death of Bill Allerton who ran STAND OUT! Records off Portobello Road until 2009, where I was a regular customer for many years. He was one of a kind and he ran one of the best record stores in London.

I was a customer of his from the days that he was selling from a table in Portobello Road market, opposite Honest Johns, when it was mostly vinyl records and, later, at the shop he shared with fellow record seller, Bill Forsyth, who traded as Minus Zero. It was an unusual set-up, as you could never be quite sure whether they

I Was There

A reader's recollection of a key music event

This month:
Led Zeppelin – Sydney Showground ("Fairground"), 27 Feb 1972

Being some time ago, this event is a little hazy, but somewhere imprinted on my brain is a vague memory of this fantastic gig. It was also my mate's 18th birthday and, being huge LZ fans, this was the must-see event of a lifetime – the only Zep tour of Australia.

The weather was kind – rain clouds threatened but didn't eventuate, leaving a hot and humid Sydney summer day. The company was grand: old school mates and various girlfriends [see above pic], all set off to the most highly anticipated concert in our lives. And we weren't let down.

Securing our unallocated $4 seats midway up and slightly off-centre in the grandstand, we waited in anticipation for the band to arrive. The air was electric with anticipation, and we all fidgeted nervously, smoking copious weed, waiting for the obligatory Musicians Union Aussie support to finish – Jeff St John and the Copper Wine (good band, but they had no chance!) – and the "real band" to start.

Eventually, a limo appeared from the other side of the ground and snaked its way to the stage-set, some way back from the stands. As the boys climbed the stage and the first riffs of Immigrant Song rang out, there was a mass charge from the seated stands to the front of the stage. The few security guards were totally outnumbered: Robert Plant sorted things out saying, "You can sit there but remember this is our spot, that's yours." I was kicking myself that we were too high up in the stands to join in, but we had a great view otherwise.

And what a show. I'm sure there is a bootleg version out there, but Immigrant Song did make it as the opening number on the second of LZ's 2003 2DVD set [0349701982]. Check it out – it's colossal (though probably overdubbed): https://www.youtube.com/watch?v=CriSsm5eqAA

The setlist included the mandatory acoustic interval in the middle, the double-necked Gibson on Stairway, the violin-bowed break in Dazed And Confused, Heartbreaker with its awesome intro riff, John Bonham titanic during Moby Dick on his emerald green drums, and the whole crowd clapping along to Bron-Y-Aur Stomp and finishing with my favourite – Communication Breakdown – then a lovely J-P Jones organ solo leading into Thank You. I think the crowd that day was about 50,000 and, surprisingly for the year and outdoor setting, the sound was crystal clear, and the set lasted over three hours. What value!

The concert ranks in my Top 5 all-time best (with Rory, Springsteen, Prince, Santana).

Geoff Carter

were rivals or business partners, and customers tended to gravitate towards one side of the shop or the other, while negotiations took place as to who was going to play a requested album over the speakers. It seemed like the two shops were testing your loyalty. Sometimes, what I took to be Bill's impatience with customers was his way of finding out if they were really into the music. He was always prepared to make recommendations and share his thoughts about what he liked and why you should also like it or make it an essential purchase. Several times, he would tell me that he had a recording that he knew would be up my street and, more often than not, he was right. Customers travelled to his shop from all over the world (Japan and US were the main locations) and conversations would break out in the shop between different groups of people sharing their musical tastes. I also introduced friends to the shop, who were impressed with the wide range of music he stocked. He was very fussy about his CD boxes neatly lined up on the counter and took a dim view of anyone putting the covers back in the 'wrong' place and messing up the alphabetical order. He sometimes wore gloves, which I thought were a sign of his eccentricity, but I learned later they were to do with a skin condition.

Years later, when he realised how serious I was about my music, he would mention his box of 'special' recordings. The word 'bootleg' was never used, but the box contained compilations that were not official releases. Among them were early Pink Floyd live radio sessions, a Mandrake Paddle Steamer compilation, the collected recordings of Opal Butterfly (featuring Simon King of Hawkwind) and *The Pretty Things/Philippe De Barge* album, which was eventually released.

RIP, Bill, you made my Saturday mornings much more interesting. Here is a link to his full biography, which was published recently, https://recordmecca.com/news/r-i-p-the-one-and-only-bill-allerton/

Neil Littman, email

DEVON ON EARTH

How refreshing to see one of our local record shops in Devon as your Shop Of The Month [*RC* 546]. I came down to Devon from the Midlands 10 years ago, having been used to some of the classic record shops in Birmingham, The Diskery and Reddingtons. I have used Phoenix frequently over the last few years but have to say, since Roger and Marsha took control last year, the whole set-up, especially on the vinyl side, has really been taken up a gear.

A few teething issues early on, but the shop is now flourishing with an excellent second-hand selection, as well as a really good range of new albums. They held a cracking *RSD* this year, with coffee and sandwiches (yes) for those of us out early in the morning air; they also had a good selection of titles. Hopefully, the shop will go from strength to strength as we support it in the coming months and years.

Praise should also be given for their link-up with a couple of local charity shops, where they are passing on records that perhaps need a different audience, and enabling a healthy vinyl selection in at least one of them that I visit regularly.

Lastly, could I add that in Teignmouth we have a couple of cracking second-hand record stores, if any readers are down on holiday and find the need to spend some time flicking through crates of records, SPS Records, and Scene & Heard Ltd have great selections across all genres and both are well priced.

Keep up the great work, still the best music magazine.

Craig Belmore, email

SO THERE

I have been buying and selling records since 1968 and am more knowledgeable than most about the real values of records, which your *[Rare Record] Price Guide* does *not* reflect.

Harry, email

Thanks for that, Harry. Very useful. **PL**

THIS MONTH'S CONTRIBUTORS

Mark McStea supported many of the **stars of 1978** (p62) with his band, Private Sector. He has his first novel, *The Bulletproof Truth*, out in the US in two months, and recently released *Six Gun Rock'n'Roll* as Star Studded Sham via Bandcamp.

In 1978, **Chris Roberts** lost his heart to a starship trooper while dancing in the city, so he was just the man with the child in his eyes to salute 1978's **most significant records** (p58), while giving attention to **That Year In Pop** (p62).

A writer and reissue compiler from London, **Charles Donovan**'s formative years were characterised by a feverish idolatry of 70s singer/songwriters, so he was inexorably drawn to the bittersweet but inspiring story of US rocker **Cidny Bullens** (p88).

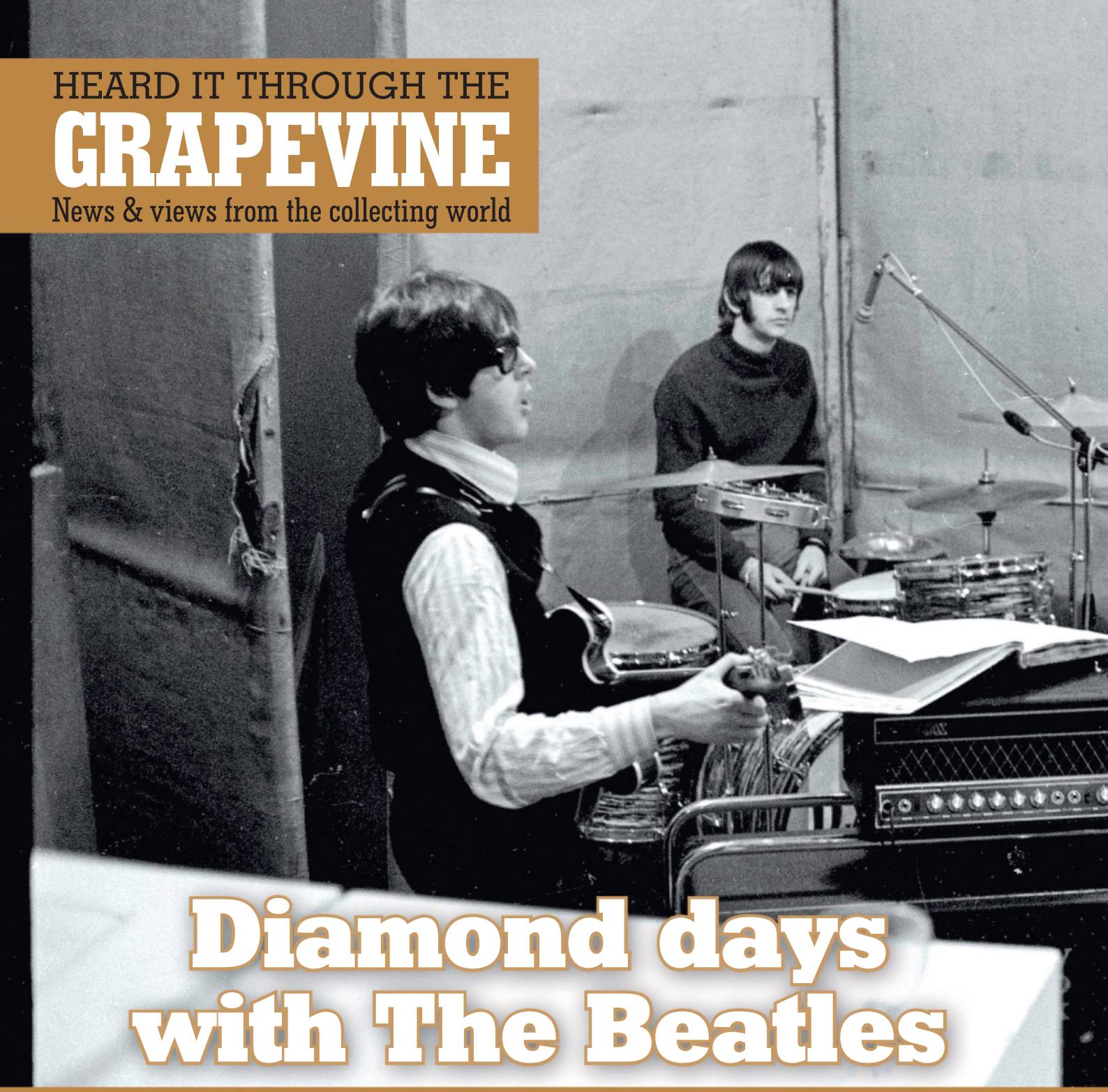
David Stubbs, who writes about post-punk in our **1978 Special** (p62), was born in 1978, inasmuch as it was the first year he developed a critical ear for music, as opposed to some dumbcluck who didn't know his Bob Marley from his Paul Nicholas. His book, *Different Times: A History Of British Comedy,* has just been published by Faber & Faber.

Joe Geesin, who writes the **Top 50 Collectables Of 1978** article for this issue (p70), bought his first record in 1978: The Motors' *Approved By*, on the strength of the lead single, Airport. Years later Foghat's *Stone Blue* would become his favourite ever record, also released in 1978. Sadly, neither make the Top 50, but both still bring joy.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 5 OCT

THE MARQUEE: ROCK'S GREATEST VENUE

PLUS! PAUL YOUNG + GLENN HUGHES + ARTHUR BAKER + CLIFF BENNETT + FRIENDS AGAIN + CORINNE BAILEY RAE



Diamond days with The Beatles

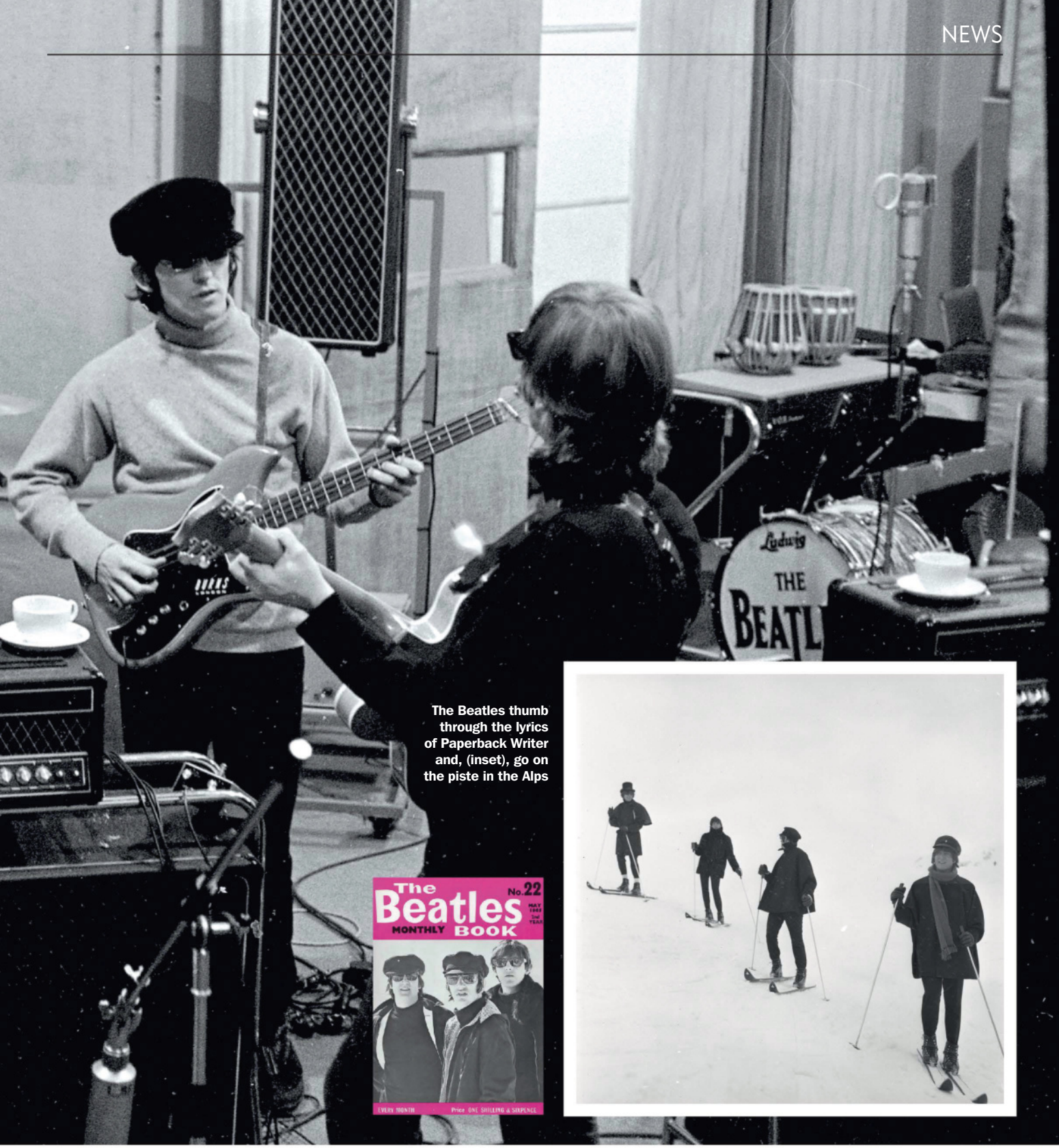
***The Beatles** Book Monthly* marks its 60th anniversary with a selection of Fab archive prints

RC's predecessor, the dedicated ***The Beatles*** *Book Monthly* magazine, which was founded by Beat Publications' Sean 'Johnny Dean' O'Mahony in August 1963, celebrates six decades via "a curated selection of photos". These take in the band as well as each of its members in candid poses, often exclusively behind-the-scenes, at various locations. The 16 images are among 6,000-plus that were snapped by in-house magazine photographer, Leslie Bryce, for the original run of 77 *BBM* issues that ran up to December 1969, before it was reprinted between 1976 and 1982, then relaunched with new content through to 2003. Most of the original 60s images were shot in monochrome, though colour photos were added to the portfolio from 1966, and two book compendiums featuring several hundred pictures appeared in 2005 and 2015, as *The Best Of The Beatles Book* and *Looking Through You: Rare And Unseen Photographs From The Beatles Monthly Archive*.

The Collection of 60th anniversary *Beatles Book* (BBPL) prints on offer are all black-and-white images and include The Beatles group shots from 1964-67. One is titled Mr Kite, featuring the Fab Four working on an arrangement of With A Little Help From My Friends at London's EMI Studios on 29 March 1967. The others are known as Baby's In Black, focusing on **John Lennon** and **Paul McCartney** at EMI on 11 August 1964; Paperback Writer, at EMI, 14 April 1966; and Help!, captured on the film set of that name in Obertauern, Austria, during the shooting week 14-20 March 1965.

"John had had a skiing holiday but the rest were new to the slopes"

As Tom Adams for BBPL elaborates: "The Beatles flew into Salzburg, Austria, on 13 March, having already shot the Bahamas scenes for the film, *Help!* They stayed at the Hotel Edelweiss, Obertauern. John had had a skiing holiday earlier that year, but the rest of the band were new to the slopes. The photo here is taken from the Ticket To Ride sequence of the film. Alongside the four Beatles, roadie Mal Evans also had a bit part in the flick, playing a greased-up English



The Beatles thumb through the lyrics of Paperback Writer and, (inset), go on the piste in the Alps

Channel swimmer, who actually pops up in an ice pool in the Alps. When the filming required competent skiing from the boys, they were replaced with body-doubles, Cliff Diggins, Mick Dillon, Peter Cheeves and Joe Dunne."

Regarding the Paperback Writer shot, Adams notes, "The Beatles hoped to record *Revolver* at the Stax Studio in Memphis, but EMI rejected the idea as too expensive. The Paperback Writer session was reported in *Beatles Monthly* 35 as follows: 'Paul was perched on a stool thumbing away at a red-and-white Rickenbacker guitar (moving with the music, as he does onstage), while the lyrics boomed through the studio speakers. So, we were very honoured at being the first to hear their new single besides George Martin and, of course, The Beatles'".

The John Lennon photos include one that's titled Jelly Babies, which was a precursor to the recent disturbing spate of demented fans throwing mobile fans or other objects at performers like **Bebe Rexha** and **Cardi B** onstage. In this instance, John was surrounded by jelly baby sweets that were lobbed by fans at the Washington Coliseum on 11 February 1964. Other photos are of Blackpool, from the ABC Theatre, 1 August 1965, and Hard Day's Night, lifted during filming for *A Hard Day's Night* at the London Scala in March 1964.

Paul appears in Tuning Up, at Margate Winter Gardens, 8 July 1963; in Rickenbacker, working on Paperback Writer at EMI, 14 April 1966; and Last British Tour, at the Sheffield Gaumont Cinema, 8 December 1965.

George Harrison is the focus of Stamp Out The Beatles, pictured with a cuppa and a fag at EMI on 17 May 1967; Kinfaun, at his Surrey home, which he shared with Patti Boyd, on 7 October 1965; and Michelle, during the *Rubber Soul* sessions at EMI, 3 November 1965.

Finally, **Ringo Starr** is in the spotlight for Sunny Heights, at his Surrey home, 31 May 1966; Miami Beach, at the Deauville Hotel, during a stay there over 15-16 February 1964; and Smile, working on Baby's In Black at EMI, 11 August 1964.

Each of the prints is available in three sizes, priced at £60-£110, and in two framed versions, for £160-£210 each. Additionally, Jack Marriott's *Beatles Blackouts* book is out via Microcosm on 26 September, and Judy Katschke's *The Beatles: A Little Golden Books Biography* is due via Random House, 7 November. ***See bbpIstore.com.***

Photo: (The Beatles) BBPL.

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music emerging from System Of A Down's **Shavo Odadjian**, **Pixie Lott**, **Tank**, **Kylie Minogue**, **Nightwish**, **Nick Cave & The Bad Seeds**, **Mudvayne**, **Dream Theater**, **Iggy Azalea**, **Within Temptation**, **Dua Lipa**, **Imperia**, **The Offspring**, **Anthrax**, **Kanye West**, **POD**, **Foals**, **Leaves' Eyes**, **Katy Perry**, **ACCEPT**, **Justin Timberlake**, **Mandoki Soulmates**, **Miley Cyrus**, **Big Big Train** (on InsideOut), **Usher** (on Mega), **Gordon Giltrap/Paul Ward** (on Wrecking Ball), **Stryper** (two, 2024) and side-projects, **Iconic**, **Soledriver**; **Killington Pit** (Alice Cooper's **Chuck Garric**, Evanescence's **Troy Mclawhorn**, **Will Hunt**); and **Dan Fogelberg** reissues.

CELLULOID HEROES

Projects due include a **Metallica** documentary on their fans; Matt Finlin's *The Movie Man* documentary, soundtracked by Broken Social Scene's **Kevin Drew**; Heart's **Ann Wilson** on US PBS TV's *Great Performances*; the **Lady Gaga/Tony Bennett** *The Lady & The Legend* documentary on Paramount+ in September; John Zaika's documentary film on Toto's **Bobby Kimball**; the *Dear Child* series from 7 September, soundtracked by **Gustavo Santaolalla**, *The Killer* film, soundtracked by **David Fincher/Trent Reznor/Atticus Ross** (NIN), 10 November, and a biopic of ex-Atomic Kitten's **Kerry Katona**, on Netflix; a biopic on producer **Tom Wilson**, via Pfonetic; an **Eminem** *8 Mile* TV series; Ethan Silverman's *Angelheaded Hipster: The Songs Of* ***Marc Bolan*** documentary, in cinemas, 22 September.

KIT & CABOODLE

Blink-182's **Tom DeLonge** has a Signature Stratocaster guitar out via Fender; **Miranda Lambert** has a Bluebird acoustic guitar out via Gibson.

ACOUSTIC

September (8) **Logan Ledger** *Golden State*, producer **Shooter Jennings**, Rounder.

BLUES

February 2024 (9) **Jack J Hutchison** *Battles*, producer Josiah J Manning (Inglorious), Earache.

INDIE

September (22) **Bleach Lab** *Lost In A Rush Of Emptiness*, producer Catherine Marks (PJ Harvey), Nettwerk, **Postdata** *Run Wild*, co-producer Joe Chiccarelli (Morrissey), Paper Bag October (20) **Gold Lake** *Weightless* DL, co-producer **Aaron Dessner** (The National).

METAL

October (27) **Wayfarer** *American Gothic* silver LP, CD with bonus, producer Arthur Rizk (Kreator), Century Media.

POST/PUNK

November (10) **The Clockworks** *Exit Strategy* LP, splatter LP, producer **Bernard Butler**, theclockworks.tmstor.es.

PROG/AVANT+

October (13) **Sarah Morrison** *Attachment Figure*, co-producers **Ross Brand**, **Clayton Rychlik** (of Montreal), Ramp Local (20) **District 97** *Stay For The Ending*, producer Noam Wallenberg (Alan Parsons), Spirit Of Unicorn.

POP

September (22) **Stephen Sanchez** *Angel Face*, co-producer Ian Fitchuk (Kacey Musgraves), Mercury November (17) **Spearmint** *This Candle Is For You*, producer Rhodri Marsden (Scritti Politti), Wiaiwya January 2024 **RHODES** *Friends Like These*, co-producer Ash Workman (Metronomy), Nettwerk.

Miranda Lambert gets the blues

HELLO IT'S ME

Bonjo

African Head Charge founder on the psych-dub ensemble's first studio set in 12 years

How come you're back with your new project now?
I was in Ghana for a long time, enjoying my children and grandchildren, and recording there until Covid came.
I learned *kologo*, an instrument they play in Bolgatanga district. I recorded drumming, chanting and other instruments, having planned the album for a long time. I learned from different tribes in Africa different types of drumming, getting drummers to cooperate with me.
Were there any amusing episodes during its creation?
I've fond memories with [*kologo* musician] King Ayisoba, and a girl from Bolgatanga called Angela. She'd never recorded before, but she plays all the percussion. The cowbells are fun.
How long did it take?
Three years.
What were you up to during the interregnum?
Sometimes in Ghana, others at London festivals.
Where have your most successful markets been?
England, France, Germany, Italy, Japan.
What's been the standout moment?
Recording the new album, and the great people that I met.
Did you ever feel like jacking it all in?
Never! As long as I can walk, talk, and my hands move, I'll keep doing it. I love it!
Who's been the biggest inspiration?
The God inside me, pushing me to let me know that this is who I am, and this is what I have to do. I eat healthily, and I'm a gym fanatic – addicted to training.
What would a biopic tag-line be?
The truth, the whole truth and nothing but the truth!
What's next?
I want to move around Africa and be with different tribes and languages. Drumming is a language, and different tribes have different expressions when playing the drums. I want to keep learning and bring that all to the world.
African Head Charge* A Trip To Bolgatanga *CD, LP are out via On-U Sound.

Acoustic

John Michael Montgomery *Home To You/Brand New Me/Pictures/Letters From Home* 2CD, Morello, 20 October. ■ **Garth Brooks** *The Limited Series* 7CD box, with *Man Against Machine*, *Gunslinger*, *Fun*, *Triple Live*, and a new set, basspro.com, 27 November. ■ *A Tribute To The Judds*, with **Wynonna Judd**, **Ashley McBryde**, **Blake Shelton**, **Carl Perkins**, **Carly Pearce**, **Dolly Parton**, **Gwen Stefani**, **Jelly Roll**, **Jennifer Nettles**, **Lainey Wilson**, **Leanne Rimes**, **Reba McEntire**, **Trisha Yearwood**, BMG, 27 October. ■ **For King + Country** *What Are We Waiting For?* +, unissued bonus, Curb, 15 September. ■ **Alabama** *My Home's In/Feels So Right/Mountain Music/The Closer You Get*, **Patty Loveless** *Only What I Feel/When Fallen Angels Fly/The Trouble With Truth/Long Stretch Of Lonesome* 2CDs, BGO, 6 October. ■ **Joni Mitchell** *Archives Vol 3: The Asylum Years (1972-75)* 40-track 4LP, 96-track 4CD, unissued demos, jonimitchell.com, 6 October. Due: September (8) **Nina & Frederik** *Where Have All The Flowers Gone?*, Jasmine (15) **Travis Tritt** *Country Gospel*, travistritt.com, **Brian Protheroe** *A Sailsbury Boy*, Brian Protheroe (22) The Byrds' **Clarence White** *The Lost Masters 1963-73*, Liberation Hall.

Blues

Christone 'Kingfish' Ingram *Live In London* 2CD, two bonuses, 13 October, 2LP, 10 November, Alligator. Due: September (8) **Sugarboy Crawford** *Hey Now!*, **Marie Adams** *I'm The Bluest Girl In Town*, Jasmine, **Billy Wright** *Blues For My Baby*, **Blind Boy Fuller** *Step It Up And Go* 2CDs, Acrobat (22) **Keb' Mo'** *The Door*, Music On CD (29) Johnny Winter's **Jason Ricci** *Behind The Veil*, Gulf Coast, **Al Basile** *B's Time*, Sweetspot October (10) **Memphis Minnie** *The Rough Guide To*, WMN.

Biz

Birmingham XOYO venue opens 15 September. ■ The UK's largest indoor arena, the 23,000-capacity Manchester Co-op Live, opens 17 June 2024, with **The Jonas Brothers**.

Hip-Hop/Dance+

The Roots' **Black Thought** *The Upcycled Self* book, One World, 14 November, **Questlove** *Hip-Hop Is History* book, Auwa, by March 2024. Due: October (27) **Alabama 3** *Cold War Classics 2*, Submarine Cat TBC **DJ Shadow** *Action Adventure*, [TBC].

Indie

Bas Jan *Back To The Swamp*, with JARV IS' **Serafina Steer**, **Emma Smith**, Fire, 10 November. ■ **The House Of Love** *Burn Down The World* 139-track 8CD, 13 unissued, 6 October, **The Darling Buds** *Kills For Love* 85-track 5CD, with *The Early Years*, *Pop Said…*, *Crawdaddy*, *Erotica*, *Rarities & Unreleased*, 14 unissued, 27 October, Cherry Red. ■ **XTC** *The Big Express* CD/BDA, with 11 bonuses, **Steven Wilson** 5.1, Dolby Atmos, instrumental mixes, APE House, 22 September. Due: October (6) **The White Stripes** *The Complete John Peel Sessions*, Sony. ➤

Photos: (African Head Charge) Jeff Pitcher; (Miranda Lambert) Gibson

"THE FOLK IMPLOSION"
MUSIC FOR KIDS

Original compositions from the soundtrack to Larry Clark & Harmony Korine's 1995 cult classic, *Kids*
Remastered for 2023 – includes the top 40 hit, 'Natural One'

The Folk Implosion are Lou Barlow (Dinosaur Jr, Sebadoh) & John Davis

OUT NOW Domino

Memorabilia lane
Auction houses around the world

A **John Lennon** piano is offered 30 September via alexcooper.com, estimate $3 million. ■ **Rihanna**'s 5,100 sq ft, four-bed, five-bath house, with pool, garage, 0.46 Acres, Beverly Hills Post Office, sold in July via The Agency for $10.3 million. ■ The 18 November ha.com *Music memorabilia and concert posters* sale includes **The B-52's**, **Sonny Clark** test-pressing LPs. ■ On 28 July, the **Bernie Marsden** (ex-Whitesnake) guitar collection was offered via reverb.com and, on 2 August, **Muse** offered mixing consoles, amps, pedals, synths, pianos, drums, cabinets. ■ On 25 July, a **Tupac** ring sold via sothebys.com for $1.016 million. ■ On 30 July, **Jack White** offered 100-plus items, including cars, guitars, album/video props, via ebth.com. ■ Auctions of signed guitars via ICZ, Palm Harbor, Florida, included July (29) **The Beatles**, August (3) **Queen**, **The Highwaymen**, **Pearl Jam**, **Aerosmith**, **Bob Dylan**, and (16) **Paul McCartney**, **John Lennon** handwritten lyrics, including Hey Jude. ■ The world's biggest guitar collection, the Jim Irsay Collection, including **David Gilmour**, **Jerry Garcia**, **George Harrison**, **Pete Townshend**, **Kurt Cobain**, **Eric Clapton**, **Jimmy Page**, **Les Paul**, **Lou Reed**, U2's **The Edge**, plus pianos from **John Lennon**, **Elton John**, **Ringo Starr**'s drum kit, handwritten lyrics from **Bob Dylan**, **Paul McCartney**, **Jim Morrison**, is on free display at Indianapolis Lucas Oil Stadium, 8 September. ■ In July, **Lisa Marie Presley**'s onetime 7,440 sq ft, six-bed, six-bath house, with pool, cinema, Calabasas, California, was offered via Keller Williams for $4.679 million. ■ A 5 August sale via Activity Auctions, Dover, Delaware, included signed guitars from **Taylor Swift**, **Cast**, **Jon Bon Jovi**, The Monkees' **Davy Jones**. ■ **Cher**'s onetime 12,450 sq ft house, with pool, Miami, was offered in August via Douglas Elliman for $42.5 million. ■ A 900 sq ft **Kanye West** stage prop house is auctioned via levyrecovery.com, 2 October. ■ A 9 August sale by Mynt Auctions, New York, included **The Beatles** animation cels, **Paul McCartney** suit, signed tambourines from **Debbie Gibson**, **Liza Minelli**, **The Jets**, signed guitars from **Norah Jones**, **Pat Boone**/drumhead, **Roger Waters**, **Frankie Avalon**, **Bill Medley**, **Sean Ono Lennon**, **Carlene Carter**, **Richie Sambora** (ex-Bon Jovi), **Otis Williams** (The Temptations), **Keith Richards**, **Good Charlotte**, **The Killers**, **Elle King**, **Bo Diddley**, **The Chicks**, **Spinal Tap**, **Three Dog Night**, **Lizzo**/drumhead, **MGMT**, **Brian Hyland**, **Blondie**, **Wilson Phillips**/microphone, **Steve Winwood**, **Guns N' Roses**/drumhead, **Spencer Davis**, **Paula Abdul**, **Dead Or Alive**, **Deap Vally**, **Lil Wayne**, **Def Leppard**, **Foghat**, **Jake Bugg**, **Lana Del Rey**, **Steve Miller**, signed drumheads from **Red Hot Chili Peppers**, **The Runaways**, **Neil Young**, **Ben Folds**, **Herb Alpert**, **Green Day**, **Zak Starkey**, **Kenney Jones**, **Butch Trucks**, **Huey Lewis**, **AC/DC**, **Van Halen**, **Ramones**, **Michael Bolton**, **The Fifth Dimension**, **Mark Ronson**, signed microphones from **The Pointer Sisters**, **Journey**, **Maren Morris**, **Eagles**, **Oleta Adams**. ■ A 16 August auction by Dalshire, Carrollton, Texas, included signed guitars from **Paul McCartney**, **Johnny Cash**, **Elvis Presley** ukulele, **John Lennon** handwritten lyrics for Revolution (estimate, $33,250), Lucy In The Sky With Diamonds ($57,500), Just Like Starting Over ($30,500), **George Harrison**, My Sweet Lord ($29,750), **Kurt Cobain**, Smells Like Teen Spirit ($29,500), **Prince**, When Doves Cry ($16,650), **Buddy Holly**, It Doesn't Matter Any More ($7,800), jacket. ■ In August, a **Cardi B** microphone sold for charity via eBay for $99,900. ■ A 26 August auction by GWS, Agoura Hills, California, included **Kurt Cobain** handwritten lyrics, guitars, goggles, signed drumheads from **AC/DC**/guitar, **The Police**, **Green Day**, signed guitars from **Robert Plant**, **Johnny Cash**/jewellery, **Waylon Jennings**/plaques, **The Cure**, **Willie Nelson**, **Jeff Beck**, **Backstreet Boys**, **BB King**, **John Lee Hooker**, **KISS**, **Slash**, **The Monkees**, **Danzig**, **Faith Hill**, **Elvis Presley** jewellery, clothing, furnishings, briefcase, toy, handwritten lyrics, sheet music, hair, books, shirts from **John Lennon**, **Billy Ray Cyrus**, **Frank Sinatra** waistcoat, **Sammy Davis Jr** clothing, **Buddy Holly** shoes, **Hank Williams Jr** jacket, **Britney Spears** jersey, **Janis Joplin** bag, **Journey** drum kit, **Jimi Hendrix** microphone, **Whitney Houston** blazer, jewellery, **Cher** boots.

Elvis Presley signed Hound Dog toy: estimate $7,000

Pictures At An Exhibition
Artwork, photos and ephemera on public display

The free *From Her To Eternity: The Women Who Photograph Music* external exhibition is at South Warbash Avenue/East Eighth Street, Chicago, to 18 September, including **The Rolling Stones**, **Billie Eilish**, **Pussy Riot**, **The Cure**, **Courtney Love**. ■ The **Taylor Swift** *I Can See You (Taylor's Version)* exhibition of clothing, instruments, videos is at Los Angeles Grammy Museum to 18 September. ■ Radiohead artist Stanley Donwood and **Thom Yorke** have an art exhibition at Tin Man Art, Crowell Place, London, to 10 September. ■ The **Randy Bachman** *Every Guitar Tells A Story* exhibition of his guitar collection is at Canadian National Music Centre Studio Bell, 4th Street Southeast, Calgary, to 1 October, while a **Nickelback** exhibition, with instruments, clothing, films, is at Studio Bell's Canadian Music Hall Of Fame to February 2024. ■ The *Rediscover Treasures: Legendary Musical Instruments* exhibition, including **Jimi Hendrix**, **Eric Clapton**, **Joe Bonamassa** guitars, **Prince** bass, piano, is at the Musical Instrument Museum, East Mayo Boulevard, Phoenix, to 10 September. ■ The *Americana Portrait Session: The Photography Of Jeff Fasano* exhibition is at the Stax Museum Of American Soul Music, East McLemore Avenue, Memphis, to 31 December. ■ The *Contact High: A Visual History Of Hip Hop* photo exhibition is at the Museum Of Pop Culture, 5th Avenue North, Seattle, to 7 January 2024. ■ The free ***Paul Simon**'s Psalms – Illustrated By Charlie Mackesy* art exhibition is at 9 Cork Street, Mayfair, London, 13-27 September. ■ James Mahon's *The Passion And Energy* photo exhibition of **U2** is at Athlone Art Gallery, The Village @ Burgess, Lloyds Lane, Athlone, Westmeath, Ireland, to 12 September. ■ The *Hip Hop Til Infinity* immersive exhibition is at Hall Des Lumieres, Chambers Street, New York, to 17 September. ■ The *Punk: Rage & Revolution 2* exhibition is at Northampton Museum & Art Gallery, 16 September-3 March 2024, and the *Punk: Rage & Revolution 3* exhibition is at Nottingham Backlit Gallery, 17 November-17 December.

Taylor Swift: Grammy exhibit

Jazz

Miles Davis *The Classic Albums Collection* 4CD, Enlightenment, 6 October, *And The Search For The Sound* graphic novel hardback, *Deluxe Edition* with three prints, 7", *Gold Edition* with 10 postcards, coloured 7", 10-copy *Platinum Edition* with sculpture, T-shirt, clear 7", Z2 Comics, 7 November. ■ The 50th anniversary of the death of Ben Webster on 20 September sees his Archive, including 12 acetates and 137 mastertapes, curated by the University Of Southern Denmark, Odense, at sdu.uk. ■ **Art Farmer** *When Farmer Met Gryce/Last Night We Were Young/Farmer's Market/Art* 2CD, Avid Jazz, 8 September. Due: September (8) **Benny Goodman** *The Hits Collection* 4CD, *The Hits Collection 2* 3CD, **Bud Powell** *The Best Of 2* 2CD, Acrobat (22) **Don Ellis** *Basin Street 1970* 2CD, Sleepy Night (29) **Chick Corea** *Sardinia*, Candid October (20) **Chris Botti** *Vol 1*, Blue Note.

Metal

Mötley Crüe *Shout At The Devil* picture disc, red LPs, CD, lenticular CD, cassette, *Super Deluxe* box with splatter LP, CD, cassette, *Demos & Rarities* splatter LP, two 7", two prints, planchette, séance board, 7" adapter, bag, candle holder, tarot cards, BMG, 27 October. ■ **False Fed** *Let Them Eat Fake*, with **Jeff Janials** (Discharge), **Roy Mayorga** (Ministry), Neurot, 13 October. ■ **Venom** *Live From Hammersmith Odeon Theatre Deluxe* CD/DVD, London, October 1985, Dissonance, 27 October. ■ **Amaranthe** *The Catalyst* CD, eco-LP, gold, yellow, green LPs, *Special Edition* 2CD with four bonuses, pendant, Nuclear Blast, 23 February 2024. ■ **Kamelot** *Ghost Opera: The Second Coming* LP, yellow LP, 2CD with 14 bonuses, *One Cold Winter's Night* 2LP, blue 2LP, 2CD, one, *Poetry For The Poisoned* 2LP, red 2LP, 2CD with nine bonuses, Napalm, 17 November. ■ **Death** *Fate* remix, Relapse, 13 October. ■ **Asinhell** *Impii Hora* CD, 180g LP, red, white, gold, splatter, silver, silver splatter, white melt, red splatter LPs, with Volbeat's **Michael Poulsen**, Metal Blade, 29 September. Due: September (15) **Mayhem** *Demonic Rites*, Century Media (22) Gamma Ray's **Kai Hansen** *Thank You Wacken Live*, earMUSIC, **Amorphis** *The Beginning Of Times*, Atomic Fire (29) **Dio** *Dreamers Never Die* DVD, BD, BMG October (6) Fates Warning's **Michael Abdow** *Seance In Black*, Couch Cat, **October Tide** *The Cancer Pledge*, Agonia, **Saxon** *Metalhead*, *Lionheart*, *Dogs Of War*, BMG (13) **Nuclear Assault** *Radiation Sickness*, Dissonance (17) **Dog Eat Dog** *Free Radicals*, Metalville (27) **Berzerker Legion** *Obliterate The Weak*, Listenable, **Johan Kihlberg's Impera** *Scandinavium Alive* CD/DVD, Metalville 2024 **Slipknot** *Look Outside Your Window* [TBC].

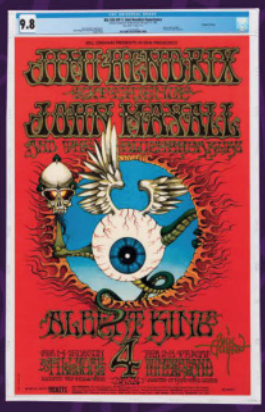
Prog/Avant

Arthur Brown *Dance Expanded & Remastered*, six unissued, Esoteric, 27 October. ■ **Grateful Dead** *Wake Of The Flood 50th Anniversary* 180g LP, picture disc LP, green, coloured LPs, two unissued, 2CD adding unissued *McGaw Memorial Hall Northwestern University Il (11/1/73)*, dead.net, 29 September. ■ ➤

Photo: (Taylor Swift) David Hogan, TAS Rights Management

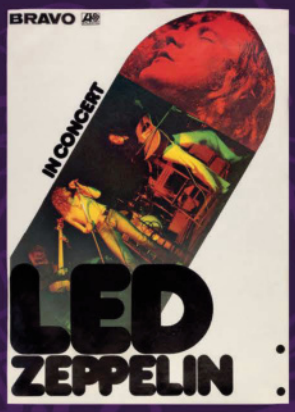
MUSIC MEMORABILIA & CONCERT POSTERS

ACCEPTING CONSIGNMENTS



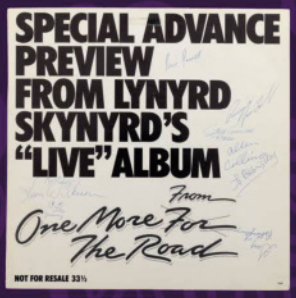
BG-105 Jimi Hendrix 1968
"Flying Eyeball" Concert Poster
Signed by Rick Griffin, Graded 9.8
Sold for $175,000

The Beatles 1966 Candlestick Park
Final Show Poster Signed by
Wes Wilson, Graded 9.2 (AOR-1.115)
Sold for $27,500



Led Zeppelin 1973
German Tour-Blank Concert Poster
Sold for $3,250

Billie Holiday 1949
"America's No. 1 Song Stylist"
Globe Concert Poster
Sold for $40,000



Lynyrd Skynyrd Signed
One More From the Road White Label
Promo Vinyl LP (MCA 1946)
Sold for $20,625

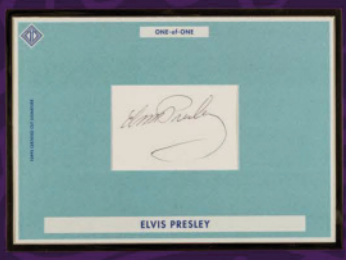
Beastie Boys *Licensed to Ill*
Stereo Autographed Vinyl Record
(Def Jam Recordings, C 40238)
Sold for $16,875

Sonny Clark *Cool Struttin'*
Vinyl Record LP (Blue Note, BLP 1588)
Sold for $7,500

The Velvet Underground and Nico
Promo Mono Vinyl Record LP
(Verve, V-5008)
Sold for $7,500

Tupac Shakur Signed and
Inscribed *All Eyez on Me*
CD Booklet Cover (1996)
Sold for $16,250

The Beatles Unused 1964
New Orleans Concert Ticket
Sold for $5,125



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Altogether Now
Noteworthy guest-spots this month

Jamie Webster: Bragging rights

Angelus Apatrida *Aftermath* 180g LP, red, orange, tan LPs, CD with two bonuses, Century Media, 20 October: **Jamey Jasta** (Hatebreed), **Todd La Torre** (Queensrÿche).
The Anchoress *Versions* eco-LP; CD with bonus, theanchoress.co.uk, 21 September: **Charlie Cawood** (Mediaeval Baebes).
ANYONE *Miracles In The Nothingness*, TogethermenT, [TBC]: **Jon Davison** (Yes).
Bombay Bicycle Club *My Big Day*, AWAL, 20 October: **Holly Humberstone**.
Busted *Greatest Hits 2.0* 10-track LP, red LP, 15-track CD, *Guest Features Edition* 25-track cassette, 28-track 2CD, bustedhits.com, 15 September: **James Arthur**, **You Me At Six**, **McFly**, **Jonas Brothers**, **Hanson**, **Simple Plan**, **All Time Low**, **The Vamps**, **Bowling For Soup**, **Dashboard Confessional**, **Wheatus**.
The Blue Lena *Darkwood*, Severnlands, 18 November: **Fi Channon** (John Coghlan's Quo).
Crosses *Goodnight, God Bless, I Love You, Delete*, Warners, 13 October: **Robert Smith** (The Cure), **El-P**.
Damnation's Hammer *Into The Silent Nebula* CD, LP, Massacre, 15 September: **Aaron Stainthorpe** (My Dying Bride).
Dokken *Heaven Comes Down* LP, blue LP, test-pressing LP, CD, cassette, Silver Lining, 27 October: **Marc Boals** (Rising Force).
Dorian Electra *Fanfare* CD, LP, dorianelecrtra.com, 6 October: Klaxons' **Jamie Reynolds**.
Ruthie Foster *Healing Time* CD, LP, Blue Corn, 22 September: **Susan Tedeschi**, **Derek Trucks**.
Torsten Goods *Soul Searching*, Erminal T, 15 September: **Randy Brecker** (George Benson).
Natalie Grant *Seasons*, nataliegrant.com, 6 October: **Dolly Parton**, **CeCe Winans**.
Glen Hansard *All That Was East Is West Of Me Now* CD, LP, Anti-, 20 October: **Warren Ellis** (The Bad Seeds).
Seth Lakeman's Benji Kirkpatrick *In Phase* DL, 6 October: colleague **Alex Hart**.
Kid Cudi *INSANO*, [TBC], September: **Steve Aoki**.
Lalu *The Fish Who Wanted To Be King*, Vivien, 20 October: **Damian Wilson** (ex-Threshold).
Lynch Mob's George Lynch *Guitars At The End Of The World*, Rat Pak, 8 September: colleague **Jimmy D'Anda**, **Curt Bisquera** (Elton John), **Tony Franklin** (The Firm).
Ministry *HOPIUMFORTHEMASSES* CD, red, blue, green LPs, Nuclear Blast, 1 March 2024: **Jello Biafra** (ex-Dead Kennedys), **Eugene Hutz** (Gogol Bordello), **Pepper Keenan** (Corrosion Of Conformity).
The Mountain Goats *Jenny From Thebes*, Merge, 27 October: The Go-Go's' **Kathy Valentine**.
McKowski *Notes From The Boneyard* CD, LP, cassette, Deltasonic, 15 September: **Howe Gelb** (Giant Sand).
Charlotte Morris *Wild Child*, charlottemorrismusic.com, 29 September: **Dow Tomlin** (Lee Ann Womack), **Wayne Killius** (Blake Shelton), **Dane Bryant** (Dolly Parton).
Mouths Of Babes *World Brand New*, mouthsofbabesmusic.com, 6 October: **Mai Bloomfield** (Jason Mraz), **Tania Elizabeth** (The Avett Brothers).
The Mobile Homes *Tristesses* LP, CD with bonus, Wild Kingdom, 22 September: **Bon Harris** (Nitzer Ebb).
Micko & The Mellotronics *Le Vice Anglais*, Land Line, 17 November: **Leo Abrahams** (Brian Eno), **Budge Magraw** (Gretchen Hofner), **Horace Panter** (The Specials), **Paul Cuddeford** (Boomtown Rats), **Terry Edwards** (PJ Harvey).
Nervosa *Jailbreak*, Napalm, 29 September: **Gary Holt** (Exodus).
NEEDTOBREATHE *CAVES*, Universal, 15 September: **Carly Pearce**.
Nitrate *Feel The Heat*, Frontiers, 13 October: **Paul Laine** (Danger Danger), **Issa**.
Nation Of Language *Strange Disciple*, PIAS, 15 September: **Adam Green** (Moldy Peaches).
Old Dominion *Memory Lane*, Sony, 6 October: **Blake Shelton**, **Megan Moroney**.
Offset's latest, [TBC]: **Cardi B**.
Poolside *Blame It All On Love*, Counter, 20 October: **Vito Roccoforte**, **Mattie Safer** (The Rapture), **Brijean Murphy** (Toro Y Moi).
Darius Rucker *Carolyn's Boy* LP, CD, Snakefarm, 6 October: **Ed Sheeran**.
Red Reign *Don't Look Back* CD, LP, Deko, 27 October: **George Lynch** (Lynch Mob).
Slash's latest, [TBC]: **Demi Lovato**.
Semisonic *Little Bit Of Sun*, Pleasuresonic, 3 November: **Jim James** (My Morning Jacket), **Jason Isbell**.
Sufjan Stevens *Javelin* CD, LP, Asthmatic Kitty, 6 October: **Bryce Dessner** (The National).
Signia Alpha *Entropy* CD, LP, Mutiny 2000, 24 September: **Paul Gray** (The Damned).
JP Saxe *A Grey Area*, Arista, 22 September: **John Mayer**.
Michele Stodart *Invitation*, Keepsake, 15 September: colleagues **The Magic Numbers**.
Eric Sardinas *Midnight Junction* CD, 180g LP, red 180g LP, earMUSIC, 13 October: **Chris Frazier** (Whitesnake), **Koko Powell** (Lenny Kravitz), **David Schulz** (Bo Diddley), **Charlie Musselwhite**.
Sunbomb's latest, 2024, [TBC]: **Tracii Guns** (LA Guns).
Lol Tolhurst/Budgie/Jacknife Lee *Los Angeles*, PIAS, 3 November: **Bobby Gillespie** (Primal Scream), **The Edge** (U2), **James Murphy** (LCD Sound System), IDLES' **Mark Bowen**.
Unschooling *New World Artifacts*, Bad Vibrations, 6 October: **Kyleen King** (My Morning Jacket).
Venera CD, red, white, gold LPs, Ipecac, 15 September: **Alain Johannes** (QOTSA), **Deantoni Parks** (Mars Volta).
Daniel Villareal *Lados B* CD, LP, International Anthem, 6 October: **Jeff Parker** (Tortoise), **Anna Butterss** (Aimee Mann).
Jamie Webster *10 For The People* CD, LP, gold LP, cassette, Modern Sky, 2 February 2024: **Billy Bragg**.

Prog/Avant cont'd

The Pineapple Thief's **Bruce Soord** *Luminescence* CD, LP, blue LP; 2CD/DVDA/book, with *Our Ship Sails At Dusk*, 5.1 mix, Kscope, 15 September. ■ **John Wetton** *An Extraordinary Life* 8CD/book, with *Caught In The Crossfire*, three bonuses, *Battle Lines*, two, *Arkangel*, six, *Welcome To Heaven*, three, *Rock Of Faith*, five, *Raised In Captivity*, three, *New, Live & Unreleased Tracks* 2CD, 20, Cherry Red, 24 November. ■ **Super Furry Animals** *Phantom Power* 180g 2LP; *Deluxe* 3CD, 33 bonuses (25 unissued), BMG, 8 September. ■ Rush's **Geddy Lee** *My Effin' Life* book, Harper, 14 November. ■ **Bill Bruford** *Feels Good To Me Remixed* CD/DVD, with 5.1 mix, Winterfold, 6 October. ■ **Ludovico Einaudi** *In A Time Lapse Special Edition* 2CD, six remixes, Decca, 15 September. Due: September (8) **Porcupine Tree** *Deadwing*, Transmission, **Klaus Schulze** *La Vie Electronique 10*, MiG, **Steve Hackett** *The Tokyo Tapes* 2CD/DVD, Esoteric Antenna (15) **John Zorn** *Nothing Is As Real As Nothing*, Tzadik, **Rick Wakeman** *She*, RRAW (22) **Steven Wilson** *4½*, Transmission, **Nurse With Wound** *The Little Dipper Minus Two Plus (Echo Poeme Sequences)*, ICR (29) **Hawklords** *Space*, Shellshock, **Klaus Schulze** *Trancefer*, MiG October (27) **Edgar Broughton** *Break The Dark*, Esoteric Antenna.

Pop+

The Stock/Aitken/Waterman *I Should Be So Lucky* musical at Manchester Opera House from 2 November features a digital **Kylie Minogue**. ■ The **David Bowie** *World Fan Convention* is at Liverpool venues, 26-28 July 2024, with colleagues **George Murray**, **Carlos Alomar**, **Woody Woodmansey**, **Ava Cherry**, **Dana Gillespie**. ■ **Midge Ure** *The Gift* 2LP, five bonuses, unissued *The Gift Live At Wembley 1985* 2LP, 4CD/book adding *Singles, B-Sides, Extended*, unissued *Early Versions/BBC Sessions/Rehearsals*, Chrysalis, 22 September. ■ **Howard Jones** *Celebrate It Together* 22-track green 2LP, 35-track 2CD (one unissued), 64-track 4CD (four unissued), 300 with signed postcard, 6 October, **Dannii Minogue** *Girl* clear LP/12", three bonuses, 46-track 4CD (one unissued), **Marc Almond** *Tenement Symphony* 19-track blue 2LP, 30-track 2CD (one unissued), 76-track 6CD/DVD, 34 unissued, DVD with three promos, five TV clips, 13 October, **David McWilliams** *Reaching For The Sun* 2CD, with *Singing Songs* By, *Vol 2*, *Vol 3*, 11 bonuses, 20 October, **Buck's Fizz** *The Land Of Make Believe* 5CD, with *The Singles*, *The B-Sides (Original Extended Mixes)*, *Backing Tracks*, 11-track *The Unreleased Extended Mixes*, 27 October, Cherry Red. ■ The Lightning Seeds' **Ian Broudie** *Tomorrow's Here Today* book, Nine Eight, 26 October. ■ **Altered Images** *Bite Deluxe* 2CD, nine bonuses; 45rpm 180g LP, Demon, 27 October, *Gregory's Girl 4K* BD, BFI, 11 September. ■ Men At Work's **Colin Hay** *Now And The Evermore* 2CD, seven bonuses, Compass, 15 September. Due: October (6) ***Julia Fordham***, Cherry Pop (20) **The Rubettes** *The Singles 1974-77* 2CD, 7ts. ➤

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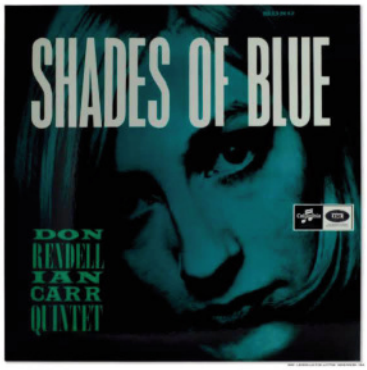
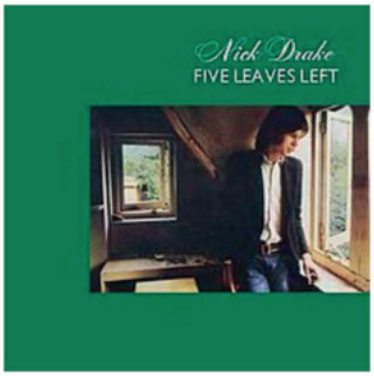
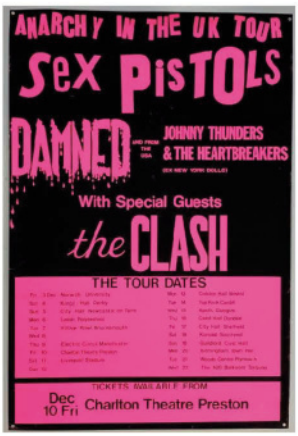


Soul, Jazz & Blues



Folk Collection



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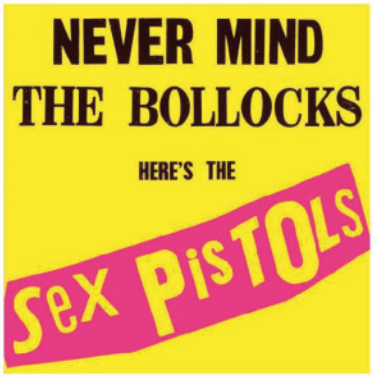

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OMEGA AUCTIONS

3D collectors

Dublin designer **Ronan McCormack** has a website offering users a 3D view of records, as **Rhonda Lee Reali** found out

Ronan McCormack, Waxlog founder

You've been a web designer for 20 years plus and your latest platform offers collectors a more immersive experience. Tell us about it.
I built a fan site for my favourite band, aged 15. Their record label invited me to manage it. That ignited a curiosity for how digital tools can enhance musical enjoyment. My life became screens and digital media, and I started collecting vinyl as a way of unplugging. I began working on waxlog.com in 2020, and it's grown into something much bigger. Our invite-only Beta version has just launched and is receiving positive feedback from the vinyl community.

What's its USP?
Online tools efficiently catalogue records, but they lack the magic of owning and flipping through a physical collection. Waxlog fills that void. It replicates the joy of digging through vinyl, admiring sleeve art, picking up a record to discover more about it. It's all in a digital space and can be for your personal collection or those of others.

Can you explain to luddites how it works?
Waxlog.com members connect on any device to their Discogs.com collection and can flip through the records in 3D. They can filter, re-group and virtually pick up records, view track-listings and other details, and listen to releases via our integrated Spotify. It's currently free, though we plan to introduce pro accounts for DJs and record shops. We aim to have a platform that lets collectors explore and share their collections, while fostering a global community of music enthusiasts.

What about your own collection?
I'm approaching 600 records now and, according to Waxlog, my top genres are electronic and rock, and who am I to argue?!

See waxlog.com.

Joe Public

A new book about **Big Joe Turner** features an updated discography and author Derek Coller tells **Tony Burke** about it

Why do a fresh biography/discography of Big Joe Turner?
As a jazz fan, his 78s with Pete Johnson of Cherry Red Blues and Roll 'Em Pete, issued in the UK on Parlophone, in 1939, were among my favourites. I collected his records and information about them for years and, finally, I've put everything that I know together.

Joe was a singing bar-tender in Kansas City before starting recording in 1938.
He was very popular there, singing blues and popular songs at the Sunset Café. They installed an early sound system, so that Joe's singing could be heard further down Twelfth Street. He hardly needed it. As writer/musician, Don DeMichael, noted, "Turner's huge voice rolls like thunder."

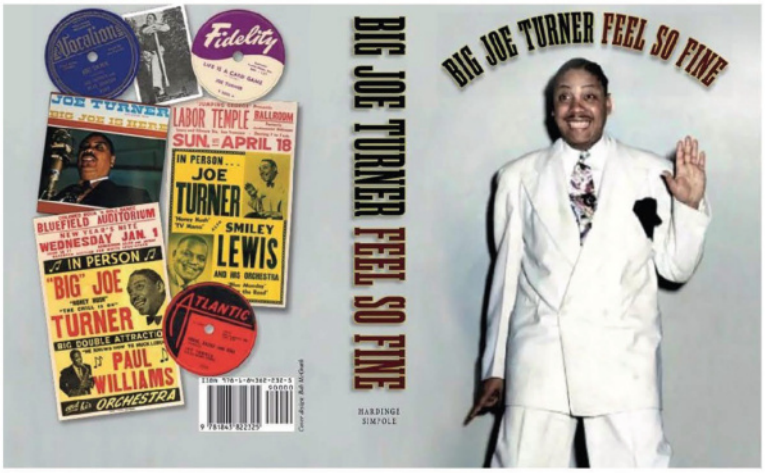
Tell us about Joe's early records with pianists Pete Johnson, Albert Ammons and Meade Lux Lewis.
Record producer, John Hammond, featured the Boogie Woogie Trio [Johnson, Ammons, Lewis] with Joe Turner at the 1938 *Spirituals To Swing* concert in New York's Carnegie Hall. It triggered the 40s boogie-woogie craze. Joe and Pete recorded for Vocalion seven days after their New York appearance, and they worked together for many years in Kansas City.

Joe's first records with small bands and combos helped to shape R&B in the 50s.
His Decca sessions in 1941 with Art Tatum [piano], Joe Thomas [trumpet] and Ed Hall [clarinet] are classics. His recordings for National Records contributed to the jump band style and led to his early R&B recordings for Okeh, Aladdin, Imperial, MGM, Downbeat, and others.

When Big Joe joined Atlantic in early 50s, he became an unlikely rock'n'roll star.
Atlantic's Ahmet Ertegun was an important figure in Joe's career, producing songs that made the R&B charts, including Chains Of Love, Honey Hush, TV Mama, Corrine Corrina, Lipstick, Powder And Paint, and the original version of Shake, Rattle And Roll.

In the 60s and 70s, Joe cut jazzier albums and toured the UK with jazz musicians.
When Atlantic released him from his contract after making *Boss Of The Blues* and *Big Joe Rides Again*, jazz producer, Norman Granz, recorded Joe over an 11-year period, including albums with Count Basie and an all-star trumpet quartet. Other producers tried to place Joe in a soul setting. Joe didn't care. He just wanted to sing – and get paid! In 1965, he toured the UK with Humphrey Lyttelton, appearing on BBC's *Jazz 625*, where he was at his very best. In 1966, he was on the *American Folk Blues Festival* tour and, in 1974, he toured with the Count Basie Orchestra. He later returned to recording R&B with Johnny Otis and the R&B band, Roomful Of Blues, thus coming full circle.

Derek Coller* Feel So Fine *is out via Hardinge Simpole.



Above: biographer Derek Coller

Left: say 'hi' to Big Joe Turner's expanded discography

Post-/Punk

Anti-Flag and **Illuminate** announced in July that they've split up. ■ **The Oppressed** *The Complete Oi! Studio Recordings 1981-2018* 113-track 4CD, with *Music For Hooligans*, *Skinhead Unity*, *1981 Demo*, *Oi! Oi! Music*, Captain Oi!, 20 October. ■ Sex Pistols' **Glen Matlock** *Triggers* book, Nine Eight, 12 October. ■ **Karate** 69-track *Complete Studio Recordings* 8CD, with *Karate*, *In Place Of Real Insight*, *The Bed Is In The Ocean*, *Unsolved*, *Some Boots*, *Pockets*, *Cancel/Sing*, *In The Fish Tank*, Numero, 15 September. ■ **X-Ray Spex** *Germ-Free Adolescents* pink 180g LP, CD with two bonuses, **The Members** *Alive* CD/DVD, Milton Keynes Craufurd Arms, August 2022, Secret, 29 September. Due: September (8) **Graham Parker** *Last Chance To Learn The Twist*, Big Stir.

Rock

Gillan's **Bernie Torme** *When Lightning Strikes Vol* 1 4CD, with *Turn Out The Lights*, *Electric Gypsies*, *Live*, *Live In Sheffield*, 16 bonuses (five unissued), HNE, 27 October. ■ **Impellitteri** *The Complete Beast, 1987-2009* 113-track 6CD, with *Stand In Line*, *Answer To The Master*, *Eye Of The Hurricane*, *Crunch*, *System X*, *Wicked Maiden*, 16 bonuses, Grapefruit, 6 October. ■ **New Model Army & Sinfonia Leipzig** *Sinfonia* 2CD/DVD/book, 180g 3LP/DVD, Berlin Tempodrom, July 2022, box with hardback, 2CD, DVD, BD, eight-track CD from Berlin SO36, July 2022, earMUSIC, 15 September. ■ Geoff Barton *Portraits Of* ***Phil Lynott*** 666-copy slipcased photobook/poster, 50-copy *Leather & Metal* metal slipcased edition, Rufus, November. ■ **Lynyrd Skynyrd** *Fyfty* 4CD, one unissued, MCA, 13 October. ■ Paul Elliott ***AC/DC****: For Those About To Rock* book, 13 October, Mike Evans ***Fleetwood Mac*** *Everywhere* hardback, Steve Chick ***Foo Fighters****: The Band That Dave Made* book, 16 November, Palazzo. ■ **Gillan** *Back In The Game Live (1978-82)* 6CD, with *Live At The Marquee 1978*, *Live In Tokyo 1978*, *Live At Hammersmith 1980*, four bonuses, *Live In Aachen 1981*, *Live In Glasgow 1982*, two, *Live At Wembley 1982*, Purple, 27 October. ■ Jellyfish's **Roger Joseph Manning Jr** *Radio Daze & Glamping*, six bonuses, Omnivore, 22 September. ■ **The Replacements** *Tim (Ed Stasium Mix)* LP, *The Let It Bleed Edition* LP/4CD box, adding 11 unissued, *Sons Of No One: Rare & Unreleased*, 11 unissued, *Not Ready For Prime Time* 2CD, Chicago Metro, January 1986, 28 unissued, Rhino, 22 September. ■ **Kings Crown** *Closer To The Truth*, with **Martin Kronlund** (Phenomena), **Pontus Engborg** (Glenn Hughes), Frontiers, 13 October. ■ ***Velvet Revolver*** *By Ross Halfin* photobook, Rufus, 24 November. ■ **Night Ranger** *40 Years And a Night With The Contemporary Youth Orchestra* CD, 180g 2LP, CD/DVD, BD, Cleveland, November 2022, Frontiers, 20 October. ■ **Wishbone Ash** *Live Dates Live* CD, 2LP, Pawling Daryl's House Club, 2023, SPV, 29 September. ■ **Kevin Coyne** *Live Rough And More*, two bonuses, *Shangri-La*, MiG, 8 September. ■ **Steamhammer** *Live* 4CD/DVD, with unissued, Repertoire, 15 September. ➤

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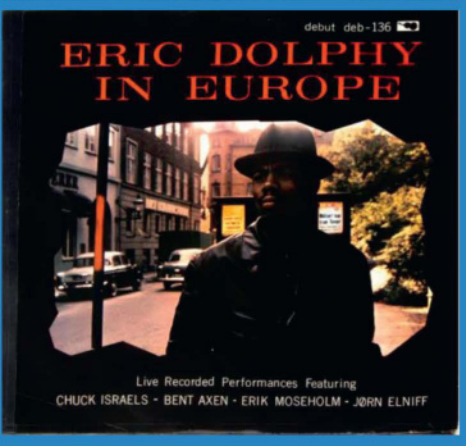
26 September



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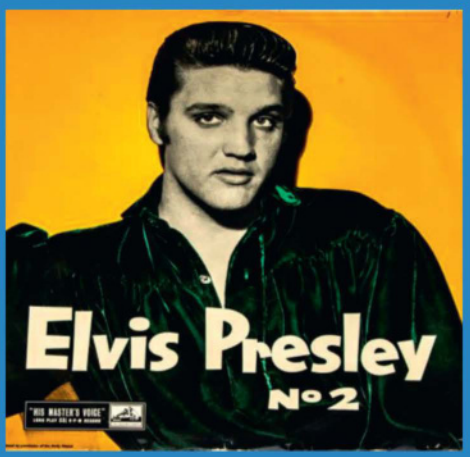

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The material world

The Police are venerated with a regal set of coins

The 40th anniversary of **The Police**'s *Synchronicity* is marked by a set of eight coins out via the Royal Mint. These are a £5 coin, 7,500-copy colour £5 coin, 6,000-copy 1oz silver proof coin, 500-copy 0.25oz gold proof coin, 300-copy 5oz silver proof coin, 300-copy 1oz gold proof coin, 700-copy 2oz silver proof coin, and 150-copy 2oz gold proof coin. The coins range in price from £14.50 to £5,305, in the latter case, the 300-copy gold proof box set including a custom booklet. Additionally, a guitar signed by **Sting**, **Nathan East** (Toto), **Tommy Emmanuel**, **Mike Rutherford**, **Andrew Roachford**, **James Bay**, was offered for charity on 15 August via himmelsberg-guitars.com.

See royalmint.com, sting.com.

The Police turn up a stash of gold

Rock cont'd

The Gestures, seven bonuses, Sundazed, 29 September. ■ **Queensrÿche** *Frequency Uknown Deluxe* 2CD remix, 13 bonuses, Cleopatra, 15 September. Due: September (8) **Todd Rundgren** *Ultrasonic Studio 1972*, Cleopatra (15) **Stray** *About Time*, Talking Elephant (22) **Bad Company** *Live 1977 & 1979* 2CD, Music On CD (29) **Andy Fairweather Low** *Listen Here*, The Last Music Co, Dokken's **George Lynch** *Orchestral Mayhem*, Cleopatra October (6) **Paul Roland** *Duel*, Occult Metal, **Suzi Quatro** *Rock Hard*, 7t's (13) **Edge Of Forever** *Ritual*, Pretty Maids' **Ronnie Atkins** *Trinity*, Frontiers, Mad Max's **Michael Voss** *Rockers Rollin'*, Massacre, QOTSA's **Nick Oliveri's Uncontrollable** *Leave Me Alone*, Heavy Psych Sounds (20) **Blues Traveler** *Traveler's Soul*, Round Hill, **Lynch Mob** *Babylon*, Frontiers November (10) **Foghat** *Drivin' On*, Select-O-Hits March 2024 **Lita Ford**'s latest, [TBC].

Reggae/Soul+

Gregory Isaacs *In Person Expanded* 2CD, eight bonuses, Doctor Bird, *Rebirth Of The Cool Ruler*, Greensleeves, 15 September. ■ **Dennis Bovell** *The 4th Street Albums Collection* 2CD, with *Ah Who She? Go-Deh!*, *Leggo! Ah-Fe-We-Dis*, six bonuses, *Scientific, Higher Ranking Dubb*, *Yuh Learn!*, two, Doctor Bird, 20 October. ■ **The Salsoul Orchestra** *Christmas Jollies I & II: The Extra Jolly Edition* 3CD, with *Christmas Jollies Extended*, six bonuses, *II*, two, *A Tom Moulton Mix Extended*, three, 27 October, Soulmusic. ■ ***The Coasters***/ *Greatest Hits/One By One/Coast Along With* 2CD, eight bonuses, Avid R&B, 8 September. Due: September (15) **Linval Thompson** *Jah Jah The Conqueror*, **U Roy** *Wake The Nation*, Jamaican (22) **Clydie King** *Direct Me*, Floating World October (6) **Creation Rebel** *Hostile Environment*, On-U Sound March 2024 **Alexander O'Neal** *Testament*, Velmont.

Soundtracks

The Wicker Man Collector's Edition CD/2BD/2UHD box, with book, three postcards, two posters, nine-track **Katy Pearson & Friends** *Present The Songs Of* CD, Studio Canal, 25 September. ■ **Marilyn Monroe/Jane Russell** *Gentlemen Prefer Blondes*, bonus demos, Sepia, 3 November.

Vintage

Lee Bullman ***Eddie Cochran*** *In Person* book, Omnibus, 5 October. ■ **Elvis Presley** *Las Vegas Closing Night* LP, *Deluxe* 2CD with 23 bonuses, Memphis Recording Service, 29 September. Due: September (8) **Eddie Cochran** *In Session*, **The Shepherds** *A Flock Of 45s*, **The Edsels** *1958-62*, **The Duprees** *You Belong To Me*, **Jimmy & Johnny** *Can't Find The Door Knob*, **Anthony Hopkins** *Pre Psycho*, Jasmine, **Roy Rogers** *Happy Trails* 2CD, Acrobat.

Got any news? Send it to tim.jones@metropolis.co.uk

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The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

SEPTEMBER (8) The Searchers *It's The*, *Sugar And Spice* 180g LPs, bonuses, BGO; **String Cheese Incident** *Lend Me A Hand* LP, Sci Fidelity; **Jerry Lee Lewis** *Killer In Stereo* LP, Sun; **Reckless Kelly** *Under The Table & Above The Sun* gold LP, Craft; **Josh Rouse** *1972* LP, Yep Roc; **Linda Ronstadt** *Canciones De Mi Padre* LP, Iconic; **The Cure** *SHOW* 2LP, Rhino; **Prince** *Batman* LP, *Music From Graffiti Bridge* 2LP, **The Flaming Lips** *Greatest Hits Vol 1* gold LP, **Linkin Park** *Meteora* LP, Warners; ***Steve Earle & The Supersuckers***, **Supersuckers** *Must've Been High Demos*, *Must've Been High* LPs, Improved Sequence; **Tori Amos** *Scarlet's Walk* 45rpm 2LP, red 2LP, Sony, ***Skid Row*** 180g LP, *Slave To The Grind* 2LP, orange 180g 2LP, *Subhuman Race* blue 180g 2LP, BMG; **Bananarama** *Masquerade – Unmasked* 2LP, Absolute; **Bessie Smith** *Empress Of The Blues*, **The Louvin Brothers** *Blood Harmony* LPs, Acrobat; **The Strokes** *Angles* purple LP, *Comedown Machine* orange LP, RCA; **Morphine** *Like Swimming* red LP, *The Night* mauve 2LP, LITA; **Whodini** *Back In Black* smoke 180g LP, **Astrud Gilberto** *With Turrentine* green 180g LP, **Mary Wells** *The Two Sides Of*, **The Roots Radicals** *Dub Catalogue Vol 1* yellow 180g LPs, **Ultramagnetic MCs** *Funk Your Head Up* 180g 2LP, **James Horner** *The Perfect Storm* red 180g LP, **Golden Earring** *Grab It For A Second* yellow 180g LP, **Modern Talking** *Back For Good* red 180g 2LP, *Alone* yellow 180g LP, Music On Vinyl; **Iggy Pop** *Rare Trax* 2LP, Cleopatra; **Buju Banton** *Born For Greatness* coloured 2LP, Roc Nation; ***Friendly Fires*** grey LP, XL; **Harry Chapin** *Live At The Capitol Theater October 21, 1978* coloured 3LP, Renaissance.

(15) Steve Miller *J50* 3LP/7", 2CD, 40 bonuses (27 unissued), Sailor; **Shirley Horn** *Embers And Ashes* 180g LP, two bonuses, Supper Club; **Francois Hardy** *Tous Les Garcons Et Les Filles* 180g LP, four bonuses, French Connection; **Annie Ross** *Sings A Song With Mulligan* 180g LP, six bonuses, **Audrey Morris** *Bistro Ballads* 180g LP, four, Supper Club; **Muddy Waters** *At Newport* 180g LP, three bonuses, Blues Joint; **Errol Stubbs** *Turning It Out* 180g LP, pink LP, Tidal Waves; **Jesse Colin Young** *Song For Juli* LP, CD, jessecolinyoung.myshopify.com; **Huey Lewis & The News** *Sports* LP, green LP, Capitol; **Joshua Redman** *Where Are We* 2LP, **Horace Silver** *Blowin' The Blues Away*, **Jimmy Smith** *Midnight Special* 180g LPs, Blue Note; **John Lee Hooker** *It Serves You Right To Suffer* coloured LP, **Bill Evans** *From Left To Right* LP, **Chet Baker** *Live At Nick's* 180g 2LP, Elemental; **Archie Shepp** *Attica Blues*, **Marion Brown** *Vista* LPs, Impulse; **Carly Simon** *These Are The Good Old Days* 2LP, Elektra; **Sass Jordan** *Live In New York: 94* LP, Deko; **Foreigner** *Records* LP, Atlantic; ***Steppenwolf*** 180g LP, Analogue; **Bert Jansch** *Avocet* LP, Fire; **Billy Bragg** *Life's A Riot With Spy Vs Spy* LP, Cooking Vinyl; **Bob Marley & The Wailers** *Ultimate Wailers Box* 4LP, *Soul Rebel* LP, *Soul Rebel Dub* coloured LP, **Samantha Fish** *Live* pink LP, **UK Subs** *Quintessentials* yellow LP, **Black Oak Arkansas** *The Devil's Jukebox* red LP, Cleopatra; **Killer Mike** *Michael* 2LP, Loma Vista; **Mike Tramp** *Remembering White Lion* LP, Deadline; **Mayhem** *Daemonic Rites* 2LP, Century Media; **Otis Rush** *Groaning The Blues* LP, Spin The Blues; Cheap Trick's **Robin Taylor Zander** *The Distance* LP, Confidential; **The Adolescents** *Live At The House Of Blues* blue LP, Kung Fu; Triumph's **Rik Emmett** *Then Again* LP, CD, Deko; **Bonnie Tyler** *Faster Than The Speed Of Light* red LP, Sony; **Stevie Ray Vaughan** *Soul To Soul* blue 180g LP, ***Alannah Myles*** gold 180g LP, **Smoke City** *Flying Away* smoke 180g LP, **Miami Sound Machine** *Eyes Of Innocence* orange 180g LP, **Sly & The Family Stone** *Anthology* pink 180g 2LP, **Fusion** *Border Town*, ***Boz Scaggs*** turquoise 180g LPs, **The Rezillos** *Can't Stand* red 180g LP, **Atomic Rooster** *In Hearing Of*, ***Eddie Money*** pink 180g LPs, **Miles Davis** *Quiet Night*, **Train** *Drops Of Jupiter* 180g LPs, Music On Vinyl; **Agnostic Front** *United Blood* 45rpm coloured LP, Bridge Nine; **Nico** *Desertshore* LP, Endless Happiness; **The Rolling Stones** *Out Of Our Head US*, *UK* 180g LPs, ABKCO; **Jeff Beck** *Wired*, *Blow By Blow*, *Beck-Ola*, *Truth* LPs, Legacy; **Rina Sawayama** *Hold The Girl* blue LP, Dirty Hit; **Run DMC** *Raising Hell* LP, Get On Down; **Fred Frith** *Something About This Landscape* LP, Sub Rosa; **Sugababes** *The Lost Tapes* LP, silver LP, sugababes.tmstor.es; **The House Of Love** *Babe Rainbow*, *Audience With The Mind* LPs, Proper; **Pineapple Thief** *Variations On A Dream* LP, Kscope.

(22) *Susan Tedeschi* *Just Won't Burn Deluxe* coloured 180g LP, CD, five unissued, Fantasy; **Candlebox** *The Maverick Years* 7LP, with *Candlebox*, *Lucy*, *Happy Pills*, *Bonus Tracks*, 15 unissued, **Madonna** *Madame X: Music From The Theater Experience* 3LP, picture disc 3LP, two unissued, Rhino; **Pot Valiant** *Never Return* 2LP, clear, orange 2LPs, three unissued, Numero; **Jason Mraz** *We Sing, We Dance, We Steal Things Deluxe*, 14 unissued, Atlantic; **Bernard Herrmann** *Twisted Nerve Super Deluxe* coloured 180g 2LP/CD/7"/poster box, Stylotone; ***Jackson Browne*** LP, Inside; **Sarah McLachlan** *Surfacing* LP, **Shakira** *MTV Unplugged* 2LP, *Donde Estan Los Landrones* LP, Legacy; **Front 242** *Official Version* LP, PIAS; **Kenny Cox** *Multi-direction* 180g LP, Third Man; **Bobby Caldwell** *Cat In The Hat* LP, Be With; **Ryuichi Sakamoto** *Async*, /**Alva Noto/Bryce Dessner** *The Revenant* 180g 2LPs, Milan; ***Rancid*** splatter LP, Epitaph; **Brownsville Station** *Yeah!* red, gold LPs, **Steppenwolf** *Live* 180g 2LP, Friday; *Alive In America* **Blue Öyster Cult** blue 2LP, **Joe Cocker** clear 2LP, **Jefferson Airplane** orange 2LP, **ELO** *Pt II* LP, Renaissance; **Bobby Darin** *Dream Lover*, **Charlie Christian** *Solo Flight*, **Chet Atkins** *The Country Gentleman*, **Del Vikings** *Come Go With The Vikings*, **Carl Perkins** *Dixie Fried*, **Etta James** *A Spoonful Of Peaches*, **Johnny Burnette** *Tear It Up*, **Little Walter** *King Of The Harp*, **Paul Anka** *Lonely Boy*, **The Coasters** *What About Us*, **The Flamingos** *We Only Have Eyes For You* LPs, Acrobat; **Cate Le Bon** *Crab Day* LP, Amplify; **Elmore James** *Blues After Hours*, Spin The Blues; **De La Soul** *The Magic Number*, *Me Myself & I* LPs, Chrysalis; **Mogwai** *Happy Songs For Happy People* green LP, *Rock Action* red LP, *Mr Beast* clear 2LP, *The Hawk Is Howling* white 2LP, PIAS; **Seth Lakeman** *Somerset Sessions* LP, Universal; **Sheryl Crow** *Live At The Capitol Theatre* LP, Cleopatra; **Steve Marriott** *Packet Of Three*, Iconoclassic; **The Ventures** *New Space* LP, Hi-Tide; **Men At Work** *Cargo* 180g LP, Mobile Fidelity; **The B-52's** *Time Capsule* 2LP, Rhino; Crass' **Penny Rimbaud/Mikado Koko** *Acts Of Love/Song To Our Other Selves* 180g LP, One Little Independent; **Dio** *The Studio Albums 1996-2004* coloured 5LP/7", 4CD, with *Angry Machines*, *Magica*, *Killing The Dragon*, *Master Of The Moon*, BMG; **Brant Bjork & The Bros** *Saved By Magic Again* LP, CD, Heavy Psych Sounds; **Annette Funicello** *Pineapple Princess* LP, Acrobat; ***Bobby Caldwell*** LP, Be With; Arcade Fire's ***Will Butler + Sister Squares*** LP, Merge; ***Duke Ellington & John Coltrane*** coloured 180g LP/7", Glamourama.

(29) Green Day *Dookie 30* coloured 6LP, 4CD, with *Demos*, *Outtakes*, *Live At Woodstock*, *Live In Barcelona*, Warners; **Miley Cyrus** *Bangerz Deluxe* 2LP/poster, with bonus, Legacy; **Robert Glasper** *Black Radio III Supreme Edition* coloured 3LP, nine bonuses, **Ghost** *Impera* picture disc LP, Loma Vista; **Jason Isbell** *Southeastern* LP, blue, pink, green, aquamarine LPs, CD; *Deluxe* 4LP, green, red LPs/blue 2LP, 24 bonuses, Southeastern; **Duster** *Stratosphere* 180g LP/poster, green, splatter, haze 180g LPs/posters, **James Dallas** *Life Forms* 180g LP, coke green, forest green LPs, Numero; **Animal Collective** *Isn't It Now?* 2LP, tangerine, ochre 2LPs, CD, Domino; **Finbar Furey** *Moments In Time* LP, CD, musicglue.com; **Slade** *Alive! At Reading, Beginnings*, coloured LPs, BMG; **Grateful Dead** *Wake Of The Flood* 180g LP, picture disc LP, Grateful Dead; **Wilco** *Cousin* LP, coloured LP, CD, dBPm; **LP** *Love Lines* LP, CD, BMG; **Manfred Mann** *Hits From The 60s* 180g 2LP, CD, Umbrella; **Duran Duran** *Pop Trash* 2LP, BMG; **Bobby Goldsboro** *All-Time Greatest Hits* LP, Curb; **Bob Marley** *The Soul Of A Rebel* LP, Goldenlane; **Brian Tyler** *Scream* LP, Varese Sarabande; **Helloween** *Keeper Of The Seven Keys Pt I*, **Voivod** *Dimension Hatross*, **Celtic Frost** *Emperor's Return* coloured LPs, **Kreator** *Pleasure To Kill* LP, Noise; **Greenslade** *Live In Stockholm*, **UK Subs** *Reverse Engineering* splatter

CHVRCHES' debut gets 10th anniversary expansion

Van Halen: five LPs, including *Studio Rarities*

Magma: 14 sides of their Kommand performance

LPs, Cleopatra; **Larkin Poe** *Self Made Man*, *Kindred Spirits*, *Venom & Faith*, *Peach* LPs, Tricki-Woo; ex-The Cure's **Lol Tolhurst** *Los Angeles* 2LP, PIAS; **Municipal Waste** *Waste Em All* orange LP, Nuclear Blast; **Sleep Token** *Sundowning* gold 2LP, Spinefarm; **TV On The Radio** *Return To Cookie Mountain* orange LP, Touch & Go; **Curtis Fuller** *Four On The Outside* 180g LP, clear 180g LP, LITA; **Jackson C Frank** *My Name Is Carnival* LP, Mooncrest; **Jimmy London** *Welcome To My World* 180g LP, Burning Sounds; **The Bluetones** *Greatest Hits* blue LP, **The Members** *Alive* 2LP, Secret; **Phoebe Bridgers** *Punisher* green LP, target.com; **Steely Dan** *Aja* 45rpm 180g LP, SACD, Geffen; Heart's **Ann Wilson & Tripsitter** *Another Door* LP, CD, downrightmerch.com; **Voodoo Dolls** *Poison In Your Drink 1983-86* LP, CD, Crazy Love; **Electronic** *Get The Message*, **Trans-Siberian Orchestra** *The Christmas Attic* 2LPs, Rhino; **Joni Mitchell** *The Hissing Of Summer Lawns*, *Miles Of Aisles*, *Court And Spark*, *Ladies Of The Canyon* 180g LPs, Elektra; **The Rolling Stones** *Hot Rocks* 2LP, *Beggars Banquet* LP, ABKCO; **Brian Eno** *Top Boy* LP, CD, Netflix; **Supertramp** *Alive In England* red 2LP, **Dr Hook** *Alive In America* grey 2LP, Renaissance; **Silverstein** *Discovering The Waterfront* LP, blue, brown, green, hazel LPs, Craft; **DMX** *X Gon' Give It To Ya* 2LP, Cleopatra.

OCTOBER (6) Magma *Une Histoire De Mekanïk – 50 Years Of Mekanïk Destruktïw Kommandöh* 7LP, with *1972 – Paris ORTF*, *1973 – Choeurs De La Storchhaus*, *Mekanïk Destruktïw Kommandöh*, *1994 – Les Voix De Magma/1995 – Babyaga La Sorcière*, *2000 – Paris Trianon Theater*, *2005 – Paris Le Triton*, 2021 – Opéra De Rennes, Prophecy; **Lightnin' Hopkins** *Lightnin'*, **Sonny Terry & Brownie McGhee** *Sing* 180g LPs, two bonuses each, **Howlin' Wolf** *Little Red Rooster* 180g LP, six, **John Lee Hooker** *Folk Blues* 180g LP, one, Blues Joint; **Chet Baker** *Blues For A Reason* LP, one bonus, Criss Cross; **Van Halen** *The Collection II* 5LP, 5CD, with *5150*, *OU812*, *F*U*C*K*, *Balance*, *Studio Rarities*, Rhino; **JJ Cale** *Tulsa Sound* 9LP/book, with *Naturally*, *Really*, *Okie*, *Troubadour*, *5*, *Shades*, *Grasshopper*, *#8*, *The Early Years* coloured 180g LPs, Universal; **Heatmiser** *The Music Of* LP, unissued, Third Man; **Larkin Poe** *Paint The Roses* orange LP, *Reskinned* LP, Cooking Vinyl; **Trevor Rabin** *Rio* LP, yellow LP, CD, InsideOut; **Tom Waits** *The Black Rider*, *Bone Machine* 180g LPs, Island; **Prong** *State Of Emergency* LP, CD, SPV; **Bob Dylan** *Christmas In The Heart* LP, Sony; ***Angel Witch*** coloured LP, Culture Factory; **Anthrax** *Anthems* LP, Megaforce; **Dream Theater** *The Making Of Dreams From A Memory* 3LP, InsideOut; **Lissie** *Back To Forever* LP, Lionboy; **Mercyful Fate** *9*, *Into The Unknown*, *In The Shadows*, *Time* LPs, Metal Blade; **The Ventures** *Greatest Hits* 2LP, Renaissance; **Willie Henderson** *Funky Chicken* LP, ORG; ***Leon Keita*** 180g LP, Analog Africa; **Manu Dibango** *Sun Explosion* LP, Soul Makossa; **Otep** *Hydra* 2LP, Craft; **All** *Pummel* green LP, Porterhouse; **Mudhoney** *Superfuzz Bigmuff* gold LP, Sub Pop; **The Feeling** *Live In London* 2LP, Little World; **Elvis Presley** *Sings The Wonderful World Of Christmas*, *Elvis' Christmas Album* LPs, Sony; **Josh Ritter** *Sermon On The Rocks* red LP, Pytheas; **Kid Koala** *Some Of My Best Friends Are DJs* LP, Ninja Tune; **The Pandoras** *It's About Time* LP, Voxx; **Carole King** *A Holiday Carole* LP, Sony; ***Aswad*** LP, Island.

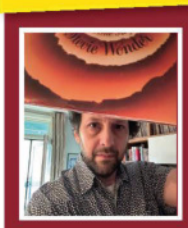
(13) The Chieftains *The New Smooth And Different Sound* LP, white, marble LPs, 12 unissued, Numero; **The Chills** *Brave Words Expanded* green, pearl 2LPs, 2CD, six bonuses, *Kaleidoscope World* blue 2LP, 2CD, 12, Fire; **CHVRCHES** *The Bones Of What You Believe* clear LP, *Special Edition* 2CD, nine bonuses (four unissued), 2LP/7", adding two, EMI; **Dinosaur Jr** *Where You Benn* splatter LP, Cherry Red; Roxy Music's **Phil Manzanera/Andy Mackay** *AM PM* LP, CD, BFD; **Muddy Waters/Johnny Winter/James Cotton** *Breakin' It Up, Breakin' It Down*, **Kenny Loggins** *Greatest Hits* 2LPs, Friday; **AFI** *Sing The Sorrow* red 2LP, Universal; **Creeper** *Sanguivore* LP, red, red swirl, red spot, purple, purple splatter, picture disc, test-pressing LPs, CD, Spinefarm; **MGMT** *11.11.11* LP, MGMT; **Judy Garland** *Christmas* LP, BFD; **Front 242** *Tyranny (For You)* LP, PIAS.

(20) Crime & The City Solution *The Killer* LP, CD, Mute, **David Gray** *White Ladder Live* 2LP, Laugh A Minute; **UDO** *The Legacy* 4LP, AFM; **Vince Guaraldi** *A Charlie Brown Thanksgiving* LP, LMFP; **Roky Erickson** *All That May Do My Rhyme* LP, Play Loud; **Fields Of The Nephilim** *The Nephilim* gold 2LP, Beggars Banquet.

(27) Taylor Swift *1989 Taylor's Version* blue 2LP, CD, cassette, five unissued, EMI; **Ice Spice** *Like? Deluxe* coloured LP, five bonuses, Capitol; **Superchunk** *Misfits & Mistakes: Singles, B-Sides And Strays 2007-2023* 4LP, 2CD, Merge; **Hauschka** *Philanthropy* LP, CD, City Slang; Alter Bridge's **Mark Tremonti** *Christmas Classics New And Old* red, splatter, white splatter LPs, CD, tremontichristmas.com; **Blue Rodeo** *Five Days In July* blue, orange 2LPs, bluerodeo.com; **James Blunt** *It's Who We Used To Be* LP, CD, Atlantic; **Tommy Flanagan/John Coltrane/Kenny Burrell/Idrees Sulieman** *The Cats* 180g LP, Craft; **Mark Ronson/Andrew Wyatt** *Barbie* coloured LP, Waxwork; **Simple Minds** *New Gold Dream Live From Paisley Abbey* red LP, CD, BMG; ***The 1975*** coloured 2LP, Interscope; **Dead Kennedys** *In God We Trust, Inc* grey LP, *Plastic Surgery Disasters* purple LP, *Give Me Convenience Or Give Me Death* orange LP, Audioplatter; **Keith Jarrett** *Solo-Concerts Bremen Lausanne* 3LP, ECM; **Alabama 3** *Cold War Classics Vol 2* clear LP, Submarine Cat; **Mogwai** *Ten Rapid* LP, Rock Action; **Frank Sinatra** *Frank's Christmas Greetings* LP, Vinyl Passion; **Don McLean** *Christmas Memories Remixed* LP, BFD; **Kaipa** *Vittjar* 2LP, Construction.

NOVEMBER (3) Angra *Cycles Of Pain* turquoise, yellow, striped 2LPs, CD, Atomic Fire; **Chicago** *II*, **The Doobie Brothers** *Toulouse Street* LPs, Friday; **Ringo Starr** *Stop And Smell The Roses*, *Old Wave* yellow LPs, Culture Factory; **Chas & Dave** *Mustn't Grumble* yellow LP, Demon; **The Struts** *Pretty Vicious* violet LP, CD, thestruts.tmstor.es; **Chick Corea Elektric Band** *The Future Is Now* 3LP, Candid **(10) Caravan** *In The Land Of Grey And Pink* 2LP, nine bonuses, Decca; **Chris Stapleton** *Higher* LP, CD, Mercury, **Meshuggah** *Chaosphere* yellow, light green, dark green LPs, CD, Atomic Fire; **Babymetal** *Begins The Other One* LP, clear LP, TFJ; **Buck Owens** *Christmas With* LP, Sundazed; **Matisyahu** *Live In Brooklyn* LP, Fallen Sparks; **Dave Brubeck** *Jazz At Oberlin* 180g LP, Craft; **Lonely The Brave** *What We Do To Fell* yellow, splatter LPs, Easy Life; **Art Farmer** *Portrait Of* LP, Craft; **Social Distortion** *Mommy's Little Monster* LP, Concord **(17) Black Grape** *Orange Head* CD, LP, *Deluxe* 2LP/print, CD, three bonuses, DGAFF; **Howlin' Wolf** *Sings The Blues* LP, Spin The Blues; **Daniel Pemberton** *Spider-Man: Across The Spider-Verse* coloured 2LP, **Whitney Houston** *The Preacher's Wife* 2LP, yellow 2LP, *My Love Is Your Love* 2LP, blue 2LP, *I'm Your Baby Tonight* LP, violet LP, Sony **(24) Jennifer Warnes** *Famous Blue Raincoat* 45rpm 180g 3LP, Impex; **Ringo Starr** *Live At The Greek Theater 2019* coloured 2LP, BFD; **Ghalia Volt** *Shout Sister Shout* LP, Ruf; **ZANH** *Adria* 2LP, red, white, turquoise, test-pressing 2LPs, 2CD, Crazysane **DECEMBER (1) Chick Corea Elektric Band** *The Complete Studio Recordings* 10LP, Candid; **Tony Bennett/Bill Evans** *The Tony Bennett Bill Evans Album* 180g LP, Craft **(8) Stacey Kent** *Songs From Other Places* LP, Candid **(15) The Pretenders** *Relentless* pink LP, CD, Parlophone.

MY PRECIOUS



The Royal Arctic Institute's John Leon on Stevie Wonder's *Songs In The Key Of Life*

"First, the *Ratatouille* factor. I see my dad driving me to Korvettes the day it came out. Him driving and his smile are there with this album. It's been my soundtrack to all the keys of life. Falling in love, the kids, the arc of life, it's all there. Plus, I still can't play Contusion on the drums. Thanks, Stevie".

The Royal Arctic Institute *Catnap To Coma To Catharsis* is on Already Dead.

Steve Miller: The Joker's on us, but with 40 bonuses, we're laughing

Mupop, the Museum Of Popular Music in Paris, France

PART 1

MEET THE CURATOR

In previous *RCI*'s, we've spotlighted music museums in the UK, US, North & South America, Africa, Asia, Australasia, and Central & Eastern Europe. For our globe-trotting finale, **Tim Jones** gives Western Europe the once over (with Part 2 in the next issue)...

Along with the UK and US, Western Europe has produced more rock and pop stars than most other parts of the world, so it's no surprise that it is well served by museums focused on both homegrown and overseas music artists. As well as the institutions listed, some are planning post-covid comebacks in new premises, such as the Ramones Museum, hitherto located in Berlin, Germany, while others, like the Rockmuseum, Munich, and Jazzmuseum, Genoa, permanently shuttered during the pandemic. But there are still many museums to visit in the west of the Continent, covering everything from 19th century folk and brass band music, to sounds of the present (and future). So, as Frank Black suggested, one last time, let's meet the curator.

BELGIUM

Jazz Centrum Vlaanderen

Leopoldlaan 12, 9200 Dendermonde, Belgium
The Jazz Centre Flanders documents, archives and researches vintage jazz/blues, especially from New Orleans, and has audio-visual recordings including 12,000 LPs from 1917-87. There are themed exhibitions and video displays, featuring vintage gramophones and piano-players.
(Tues-Sat, jazzcentrumvlaanderen.be, Flemish-language, 32 5252 0466)

Jazz Station

Chaussee De Louvain 193a-195, 1210 Brussels, Belgium
A venue with space for three free jazz exhibitions per season, and displays of records, photos, posters and other ephemera.
(Wed-Sat, jazzstation.be, French-language, 32 2722 1378)

Museum Vleeshuis

Vleeshouwerstraat 38, 2000 Antwerp, Belgium
Based in the old guildhall Meat House, the museum focuses on 600 years of sound, music and dance in the city, its permanent *Sounds Of The City* exhibition featuring instruments (including visitor-playable keyboards), manuscripts and books, alongside a brass instrument manufactory and bell foundry.
(Thurs-Sun, museumvleeshuis.be, 32 3292 6101)

Musical Instruments Museum

Hofberg 2, Montague De La Cour, 1000 Brussels, Belgium
A collection of 1,200-plus instruments in four galleries, arranged as the *History Of Musical Instruments In Europe*, *Keyboards*, *Traditional Instruments* and *Musicus Mechanicus*. There are audio-visual displays, ephemera, and a library with archive including documentation from several instrument makers, plus jazz and world music collections.
(Tues-Sun, mim.be, 32 2545 1030)

Volksinstrumentmuseum

GC De Cam, Dorpsstraat 67, Gooik, Belgium
The free Museum Of Folk Instruments has a collection of 400-plus instruments from Europe and beyond, along with prints and archival documents.
(Wed-Sun, muziekmozaiek.be/folk/projecten/instrumentenmuseum, Flemish-language, 32 2532 2838)

DENMARK

Danish Music Museum

Musikmuseet, Rosenørns Allé 22, DK-1970 Frederiksberg, Copenhagen
Part of the National Museum Of Denmark, the DMM is housed in a former Broadcasting Building alongside the Royal Danish Academy Of Music. The museum has musical instruments dating back to the Bronze Age, while an associated library with books, magazines, ephemera, document archives and photo collection are bookable by appointment, located at Ny Vestergade 10, 1471, Copenhagen.
(Sat-Sun, en.natmus.dk, 45 3313 4411)

Memory Lane Rockmuseum

Fuglsøcentret, Dragsmurvej 6, 8420 Knebel, Denmark
A collection of items from the 50s onwards on Danish/global rock'n'pop, including posters, records, clothing, vintage instruments and hi-fi equipment, and items relating to **The Beatles**, **The Rolling Stones**, **Elvis Presley**, **ABBA**, **Queen**, **Michael Jackson**, **Sweet** and **Aqua**.
(Daily, memorylanerockmuseum.dk, 45 8635 1355)

Memphis Mansion

Graceland Randers Vej 3, 8960 Randers, Denmark
A replica of the Graceland mansion, with a Museum containing a collection of **Elvis Presley** memorabilia, including clothing, his personal 7" singles, cars, Million Dollar Quartet one-off Sun acetate, film props, letters, instruments, jewellery, phone and *Bible*. Also, there's a replica of Elvis's Tupelo birthplace home, a Highway 51 diner, and a **Johnny Cash** Museum containing handwritten notes, letters, clothing and instruments.
(Daily, memphismansion.com, 45 8642 9696)

Elvis Presley treasures at The Memphis Mansion, Denmark – uh-huh

Photo: (Mupop) Mupop.fr; (Elvis Presley) Memphismansion.com

Beatles Museum, Halle, Germany: fab gear on display!

RagnaRock
Rabalderstræde 16, 4000 Roskilde, Denmark
A 1,200 sq m exhibition of rock'n'pop from the 50s onwards, organised into 11 zones, including *When the music saw the light*, *Rotation* (on audio-players), *Can music change the world?*, *Dance, Musical currents, The Red Thread, Electrical intimacy, Chasing the good sound, Demoteket*, *The World's largest choir*, and *Fanboys and fangirls* about **The Beatles**. There are interactive installations, memorabilia displays, temporary exhibits and a venue, too.
(Tues-Sun, museumragnarok.dk, Danish-language, 45 4631 6854)

FRANCE

Josephine Baker Museum
Chateau Des Milandes, 24250, Castelnaud-La-Chapelle, France
The former castle and home for 32 years of the singer/dancer includes the chapel where she married, and a Museum containing costumes, posters, vintage merchandise and her wartime Resistance archive.
(Daily, milandes.com, 33 5 5359 3121)

Cite De La Musique
221, Avenue Jean Jaures, 75109, Paris, France
The City Of Music, or Philharmonie 2, includes venues, exhibition halls, a library with 110,000-plus items, including audio-visual recordings, and the Musee De La Musique that charts world music history, with a collection of 8,000-plus objects, including 4,000-plus musical instruments.
(Tues-Sun, citedelamusique.fr, 33 1 4484 4484)

MuPop
3, Rue Notre Dame, 03100 Montlucon, France
The 3,330 sq m Musee Des Musique Populaire houses France's largest collection of musical instruments/memorabilia, with 3,500 objects on display, including 70-plus guitars. There's also a Vinyl Wall, jukeboxes, mechanical players, a section on brass bands, interactive installations and The Machine Room immersive experience, plus a Resource Centre with audio-visual records, books and photo library.
(Tues-Sat, mupop.fr, French-language, 33 4 7002 1962)

Photo: (The Beatles) beatlesmuseum.net

Musee De La Chanson Francaise
8, Rue Paul Joyau, 44140, La Planche, France
A museum dedicated to French song housed in a former chapel, its collection includes records, awards, unpublished documents relating to **Jacques Brel**, **Léo Ferré**, **Georges Brassens**, **Jean Ferrat**, **Georges Chelon**, posters, sculptures, vintage hi-fi, and instruments.
(Wed-Sun, facebook.com/museedelachanson, 33 7 8152 3470)

Musee De La Musique Anduze Dans Le Gard
4, Route D'Ales, 30140 Anduze, France
A branch of the Conservatoire Maurice Andre music school, it holds a collection of 1,000-plus musical instruments.
(By arrangement, facebook.com/MuseeDeLaMusique, 3 34 6661 8660)

Musee Edith Piaf
5, Rue Crespin Du Gast, 75011 Paris, France
Piaf's erstwhile apartment contains a Museum with two rooms featuring personal furniture, clothing, letters, artworks, records, sheet music, posters, photos and awards.
(Mon-Wed, by appointment, 33 1 4365 5272)

Museum Of Musical Instruments
14, Rue Pierre Rameil, 66400 Ceret, France
MuSic displays 400-plus traditional and pop music instruments, alongside an archive of 15,000 music scores, plus photo collection and library.
(Mon, Wed-Sat, music-ceret.com, French-language, 33 4 6887 4040)

Phono Museum
53, Boulevard Marguerite De Rochechouart, 75009 Paris, France
The story of the evolution of music-players, charted with 200-plus machines, alongside an archive of 50,000 discs and 10,000 cylinders, plus documents, photos and posters.
(Fri, Sun, by appointment, phonomuseum.fr, 33 6 8061 5937)

GERMANY

Beatles Museum
Alter Markt 12, 06108 Halle, Saale, Germany
While Beatlemania Hamburg closed in 2012, Halle's 600 sq m Beatles Museum proudly declares that it remains "the world's oldest, largest and most comprehensive public institution dedicated to The Beatles". It has 17 sections over three floors dealing with the band's origins, tours, films, solo work, India trips, and vintage merchandise, alongside personal band photos and birth certificates, plus rare records, magazines and other ephemera, such as stamps, and audio-visual presentations. The Blue Room focuses on 1965-66 and includes two unissued East German singles, original film of their visit to Hamburg in 1966, and live recordings from Japan. There's a Beatles games room, library, lecture theatre and film room. An expansion to 2,500 sq m is planned. (Tues-Sun, beatlesmuseum.net, 49 345 290 3900)

German Phono Museum
Barenplatz 1, 78112 Sankt Georgen Im Schwarzwald, Baden-Wurttemberg, Germany
The history of the music industry from the 1870s on, charted via 300-plus devices, from mechanical-players and gramophones, to jukeboxes, turntables and TV/video.
(Wed-Sun, deutsches-phonomuseum.de, German-language, 49 77 248 7320)

Museum Of Modern Electronic Music
Zwischenebene, An Der Hauptwacke 15, 60313 Frankfurt-am-Main, Germany
A venue/exhibition space with visual displays on the history of electronic music, focusing on techno and house, plus temporary exhibits.
(Tues-Sun, momem.org, 49 69 20 975 8990)

Museum Of Musical Instruments
Ben-Gurion-Strasse, 10785 Berlin, Germany
The National Institute For Music Research's collection of 3,000-plus instruments from the 16th century to the present features 800-plus on display, including Europe's largest cinema organ, alongside a library.
(Tues-Sun, simpk.de, German-language, 49 30 2548 1178)

To be continued next issue.

The Collector

This month: Paul Weller fan **Steve Jones**

Haul of Paul: Steve Jones with some of his Weller-related favourites

Steve Jones was a teenager when punk started and he connected with it straight away. He got to see some of the biggest names including The Clash, Stiff Little Fingers, and Siouxsie And The Banshees. He even managed to play in a few punk bands in the late 70s though they never managed to get any further than Youth Clubs. He went on to an equally creative career as a decorator but his passion for music remains as strong as ever, as does his interest in collecting records – particularly anything Paul Weller-related.

Steve has collected records since the early 70s, though these days he plays it more than collects it. Getting to know other Paul Weller collectors through the Weller community, he has managed to maintain great relationships with like-minds. These friendships reach places as far-flung as the US, Germany, Spain and Japan. "Truly," he says, "we are part of something life-enhancing and uniting."

He also collects prog and psych rarities and foreign pressings of several different artists, as he explains below...

What do you collect, and why?
In the last year I have been seriously tracking down LP pressings of Elton John, only from the most obscure places possible like Iran, Barbados, Angola, India etc. I have been interested in Elton since the early 70s and find that, even though he has sold over 300 million records, there is a plethora of weird/obscure, interesting albums to be had. Some, like the Barbadian/Iranian pressings, are likely to exist in mere handfuls only, and thus it's these copies I am now focused on amassing.

My main passion, however, remains collecting Paul Weller, Jam and Style Council records and CDs, having bought my first Jam LP in 1977. Forty-five years on, the records are like a diary charting the passing of time and change, but the interest remains relevant in Paul's current output, so the journey continues. The Weller community is wonderful to be a part of; it's more than music – it's life itself. Collecting gives you that personal pleasure while maintaining the social interaction with other collectors. I used to collect rare 60s/70s LPs, too.

How big is your collection?
It's quite big, and can be broken down as follows:
The Jam, The Style Council, & Weller solo – 390 LPs, 700 singles, 650 CDs, 1,800 live cassette tapes, Artwork & memorabilia.
Prog/Psych LPs – 1,500 LPs, 1,000 CD's
Classical/pop/sundry LPs: 200

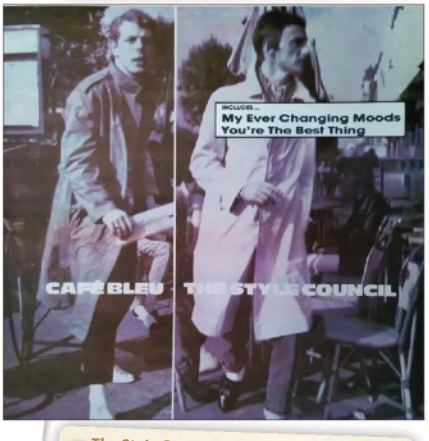
How much do you think it is worth?
My Weller collection has been estimated at about £45k. I also have a good collection of prog/psych LPs, things like the turquoise sleeve Led Zep album. In addition, I have a lot of Harvest, Vertigo and Pink Island records covering the years 1967-72, and these are possibly worth about £50-60k.

How and where do you store it?
While it might come as a surprise to some folk, most of my collection is on shelves, in cupboards, on the floor – any surface that presents itself and in no order whatsoever, in my home. I am mindful not to be too precious or overly organised. I absolutely think nothing of playing a £1,500 record, because let's face it… it's what they are for. I'm conscious, however, that it's all safe and stored at room temperature despite the lack of structure to the overall organisation of the collection.

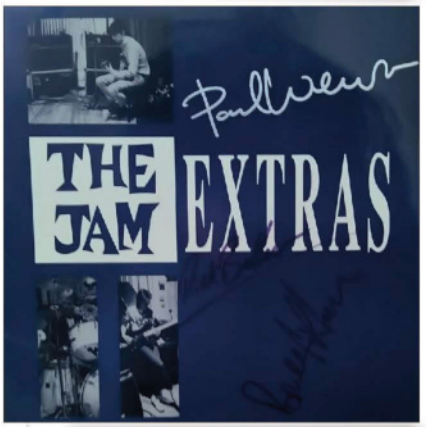
"THE WELLER COMMUNITY IS WONDERFUL TO BE PART OF; IT'S MORE THAN MUSIC, IT'S LIFE ITSELF"

What's the rarest/most unusual/most valuable item you have?
There are hundreds of rare Jam, Style Council and Weller records out there and I have a good collection of these, but as for unusual items? Maybe a swirly orange/black copy of the US Strange Town single, or even a Spanish press of That's Entertainment with the pink somehow being omitted from the printing process on the sleeve. Also, I have a sealed copy of Paul Weller's Brushed "Chop 'Em Out Mix" on an Apogee Electronics 1-track CDR – that would have to go in the rare pile, too.

Paul Weller – Brand New Start (white label)
(Island 12 IS 711 DJ, 12", UK, 1998)
Estimated market value: **£40**



The Style Council – *Cafe Bleu*
(Polydor 817 535-1, LP, Philippines, 1984)
Estimated market value: **£20**



The Jam – *Extras* (fully autographed copy)
(Polydor 513 177-1, 2LP, UK, 1992)
Estimated market value: **£300**

Paul Weller – Wild Wood
(Go! Discs 828 435-1, Gatefold LP, UK, 1993)
Estimated market value: **£150**

Paul Weller – *Illumination*
(Independiente, ISOM 33 LP, LP, UK, 2002)
Estimated market value: **£200**

What elusive gems are you still looking out for?
The Irish press of The Jam's 1977 single In The City was always one I could never find, let alone afford to buy. There must be only a handful around and should one appear, it would probably fetch about £1,000. The funny thing is, visually it is the most unimpressive-looking single possible, truly belying its value. In fact maybe it's that contrast between looks and value that truly make it the elusive gem.

What's given you the biggest thrill?
Seeing Paul [Weller] live at Blackpool Winter Gardens on the 2005 rearranged tour. We had spent the day in the town's record shops and, while I was in HMV, I stumbled across the *Substitute: Songs of The Who* LP, which has a version on it of Circles by Paul. I remarked, "Wow, wouldn't it be great to hear THAT live? If only." Later that night, Paul did play Circles – I swear he must have heard me in HMV that day, and to this day I can't find any record of him playing Circles live, either before or after. Nobody believes me, so I guess Paul would have to be the one to confirm this.

How do you track stuff down?
These days I spend more time playing the records than collecting more items, but I still use all the usual sources, like online, local, and national record shops. My favourite would be the flea markets on the streets of Amsterdam.

What's you favourite record shop?
I'm lucky enough to have been to, and bought records from, shops in San Francisco, Toronto, New York, Los Angeles, most of the European cities including Paris, Berlin, and Warsaw, to name but a few. But for sheer choice it would have to be Accord in Copenhagen, or any of the numerous shops in Amsterdam; they are just great. Just to see the diversity in the continental pressings is a real thrill.

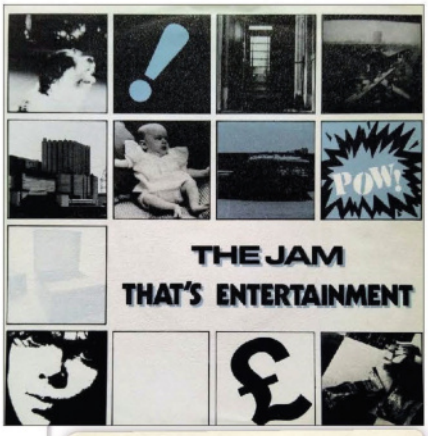
How often do you listen to the stuff in your collection?
I find time to listen every day but very rarely actually play CDs or singles as it's mostly LPs in a DAW [Digital Audio Workstation] setting. That way I can get all analytical and compare different pressings more accurately, which is a case of combining the old format of vinyl in a modern computer workstation setting. That way you get the best of both worlds with remarkably interesting results!

Is there a visual side of collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
Yes. Growing up in the 70s the sleeve artwork set the scene for the contents inside; the aesthetic was, and still is important. It's a visual thing as well as the music, although obviously less nowadays than in the past.

How will you eventually dispose of your collection?
Hopefully, I will give it to my son, who is 50 years my junior – he is 7 years old and has started to get into Weller now. He loves singing along. I learned so much through music and especially Paul Weller's music, the records tell a story, and that story is the greatest gift I feel I can give him. The records will serve him well and obviously there will be a monetary aspect to it as well. The other non-Weller related items, I may sell in years to come.

What's your all-time favourite record, regardless of value?
Paul Weller's *Heliocentric* LP. I remember very well waiting for this record to come out in the year 2000, because the release date kept getting put back. For me, it mirrored where I was at the time. It's a very honest, painful, introspective album; regret, self-doubt, and darkness feature heavily. This is not exactly the recipe for a great album! But hope and optimism are to be found, too, and the LP's light and dark vibes are balanced superbly by Robert Kirby's orchestration. This LP inspires me because many of Paul's albums offer no solutions or answers, but steer the listener to find their own. His work is creative and positive. It recalls the old Jam lyrics from 1977: "What's the point in saying destroy?" Paul always was more concerned with progression, creativity, and individualism, and I relate to those sentiments as a way of living, too.

***Stephen is planning a trip shortly to a "really fantastic and very friendly record shop about 30 miles from my home in Wingate, Co Durham... RPM DISCS". The last time he was there he bought the 1969* Andromeda *RCA LP and a genuine mint copy of Picadilly Line's 1967 CBS LP,* The Huge World Of Emily Small.**



The Jam –That's Entertainment
(Polydor 20 59 324, 7", Spain, 1981)
Estimated market value: **£40**

The Jam – In The City
(Polydor 2058 866, 7", Australia, 1977)
Estimated market value: **£150**

The Jam – Pretty Green
(Polydor 2814 242, 7" promo, France, 1980)
Estimated market value: **£400**

The Jam – Strange Town/The Butterfly Collector (Polydor 2059 095, 7", Italy, 1980)
Estimated market value: **£400**

The Jam – Start! (fully autographed copy)
(Polydor 2059 266, 7", UK, 1980)
Estimated market value: **£200**

LAS VEGAS HILTON

PRESENTS

ELVIS

CLOSING NIGHT 1972

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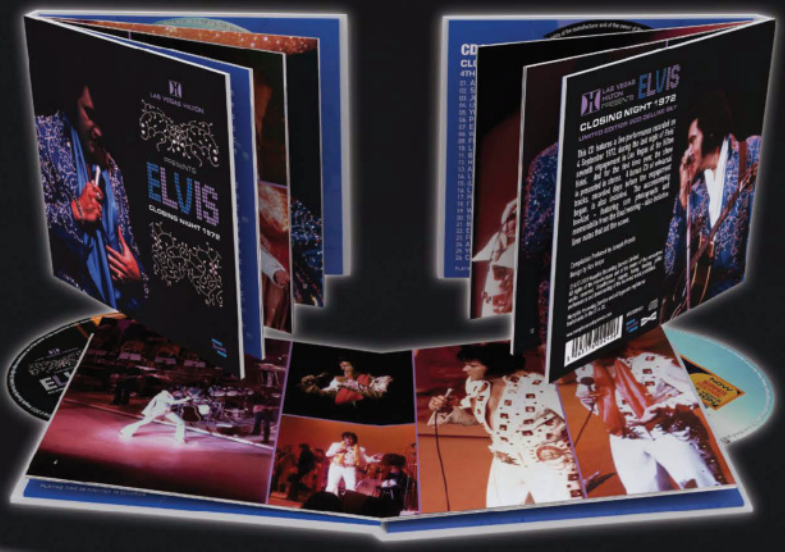

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VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

THE TEXTONES

I've got an interesting looking and sounding record in my collection, by a band called The Textones. It was released on the Chiswick label in 1980. It's an EP with a cover version of a Tom Petty song on the A-side and two self-penned originals on the flip. I did a bit of research online and found out that they were an American band. From what I can see this was their debut single and it seems a bit strange that it was issued in the UK rather than the US. Was there a reason?

Brain Mullan via email

The Textones formed in Los Angeles in the summer of 1979. Carla Olson (guitar/vocals) and Kathy Valentine (guitar/vocals) hailed from Texas where they were formerly in a punk band called The Violators with Jesse Sublett and Marilyn Dean. "We were doing covers of Pistols and Damned numbers and all these jerks who'd never heard 'em before thought they were originals," stated Olson at the time.

Olson spent some time in London before the pair moved to Los Angeles and hooked up with Mark Cuff (drums) and David Provost (bass). The Textones soon began gigging in LA and supporting scene leaders including Rubber City Rebels and The Plimsouls, creating a stir. The LA Weekly *described their live sets as "explosive bursts of rock with punk adrenalin that doesn't know when to quit".* BAM (Bay Area Musician) *observerd that they "show more promise than most, are indebted to 60s pop, but… rather than wallow in the past, The Textones bubble with new wave intensity".*

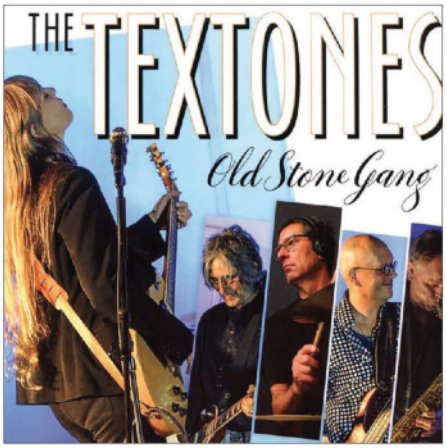
In interviews the band explained how punk rock had reinvigorated the LA music scene. "Two years ago," Cuff told Jeep magazine, *"if you weren't a heavy session player at the Baked Potato or Dante's you were sunk. The Sex Pistols were the enema to LA rock; they knocked the shit out of it!" The Textones blended 60s and 70s rock with punk energy and began to attract the attention of established musicians in LA including legendary jazz drummer, Buddy Miles, who joined them on guitar onstage."The Textones are really nice," he told* Rolling Stone. *"I just did some blues-jam stuff. I freaked 'em out because they had never heard me play guitar, you know. A lot of people don't know that, man, but I'm one of the baddest guitarists around." At another gig the band were joined onstage by former members of The Doors, Robbie Krieger and John Densmore, for a jam that concluded with versions of Gloria and Roadhouse Blues.*

Cathy Olson was described in many reviews as a female Tom Petty, which seemed apt given the A-side of their debut single was a Tom Petty song – I Can't Fight it. Ironically, despite causing waves in LA, their debut EP was actually released in the UK by Chiswick records. Olson explained how this came about in an interview with Melody Maker *in February 1980: "Because it will mean more in America if it appears as a British import." Then Valentine chipped in, "And it's likely to do better here in the first place."*

One can only assume that Olson had met Chiswick's Ted Carroll during her brief time in London – where she had considered auditioning for Nick Lowe's band – and formed a connection. Anyway, funded by Chiswick, three tracks – I Can't Fight It, Vacation and The Time Is Right – were laid down in Shelter studio in LA and the masters were then shipped over to London. Released in March 1980, the EP received reviews in the UK press. "Two males and two females Lost Angels tackle a trusty Tom Petty song with a fair degree of success," stated the Melody Maker. *"Because it doesn't shoot too high, it never falls that low." As for* Sounds, *they were a bit more cutting: "A shabby version of an excellent Tom Petty song."*

Of course, The Textones were playing all their gigs in America. While the EP sold reasonably well in the UK, the band – and Chiswick – could not afford to fly over to promote it with a tour. Copies were, however, shipped to America to satisfy demand at gigs in LA and as far afield as Michigan. Indeed, the reason The Textones had released an EP in the UK was to try to get some new wave credibility and secure a big record deal in America. This was not forthcoming and their second single – Reason To Leave/Some Other Girl – came out on Faulty Products/IRS in the US (FP 01, £5). A sticker on the front flagged up that Olson had played guitar on the debut album by Phil Seymour, one-time musical partner of power popper Dwight Twilley. She featured on the track We Don't Get Along. Maybe this was prescient as, by this time, Kathy Valentine – who wrote We Don't Get Along – had left The Textones and joined The Go-Go's on bass. Ironically, The Go-Go's attracted major label interest: "They're going to be huge in England and Europe. They got the whole look, the bright colours, what Europeans go for…" wrote New York Rocker.

It was not until 1984 that the Olson-fronted Textones released their debut album Midnight Mission *(GM 86010, LP, US, £8) on the Gold Mountain label which was a subsidiary of A&M.* Cedar Creek *followed in 1997 (Enigma ST 73268, LP, US, £5). The band then split up though Olson did helm a reformation in 2008 and the release of the CD-only* Old Stone Gang *(Blue Elan BER 1116, US, £4). Your original Textones EP (CHIS 125, 7", UK) is worth £20. It was reissued by Chiswick on their Big Beat label (NS 78, £5) in 1982 though the Petty track was omitted – the A-side was Vacation and the flip was Time Is Right.*



SPACE COWBOY ON VINYL

I was one of the people who resisted the migration to CD as long as I could. I always preferred vinyl and where I could would buy albums on the black stuff. Looking through my collection the other day my fingers stumbled across a copy of Jamiroquai's *The Return Of The Space Cowboy*, a 2LP set. As I recall, it was a big chart album and I wonder if this sort of thing would be worth anything. A mate offered me £20 for it and told me it was not worth much as it topped the charts. He has rung a few times now trying to get it from me.

Liam Green via email

The Return Of The Space Cowboy *was Jamiroquai's second album and the follow-up to* Emergency On Planet Earth, *which topped the charts in June 1993.* Emergency *had also spawned a couple of Top 20 singles. On release,* The Return Of The Space Cowboy *did not repeat the chart-topping success of* Emergency, *only getting to No 2, though it did spend 42 weeks in the charts whereas Emergency... only notched up 26.*

Of course, this being 1994, when the CD was king, most of the copies of the album sold on the small shiny format rather than on the 2LP set that you bought. Shops like HMV would rack the chart albums with loads of CDs for sale and only stock a small number of their vinyl equivalents. Basically, you made a good investment as The Return Of The Space Cowboy *on CD is worth 50p whereas a Mint vinyl version (Sony Soho Square 4778131) is worth in the region of £80. It was only re-pressed in 2002 when Simply Vinyl reissued it (SVLP 365, £80) and then in 2013 by Sony/Music On Vinyl (MOVLP 730, £40). By the way,* Emergency *(Sony Soho Square 4740691) is also worth £80 in Mint.*

21ST CENTURY RAIN

I have a single by the band 21st Century called Remember The Rain. It's on the Golden Tone label. I see from the label that the flip-side, You're My Only World, is written by a certain G Clinton who, I assume, might be George Clinton of Funkadelic. The record is soulful and in VG+ condition. Any information would be gratefully received.

Nigel Fuller via email

Success breeds imitation and in the wake of the phenomenal ascent of The Jackson 5, a lot of record labels looked for an act with which to score similar success. One of these was 21st Century. The band formed in Chicago around Fred Williams, who was actually encouraged to sing by members of a local gang called the Vice Lords. In his early 20s, he recruited four more members – Alonzo Martin (14 years old), Tyrone Moores (17), Alphonso Smith (17) and Pierre Johnson (16) – from Malcolm X college in Chicago.

"Everybody knew I wanted to get a group together," he told Soul Magazine *in 1975, "so they came and auditioned, and soon we had five." Their first single, Remember The Rain/You're My Only World, was originally waxed on the one-shot Gold Tone label in 1974 (GT 4500). Whether Williams funded the release personally is unknown. For your information, You're My Only World was written by the white George S Clinton, not a member of Funkadelic, and appeared on his album* The George Clinton Band Arrives *in 1974 on ABC (ABCD 831, £10). Clinton went on to write songs for everyone from Joe Cocker to Michael Jackson.*

As for Remember The Rain, it buzzed so loud that it was picked up by RCA who re-released it in February 1975 (PB 10201, £2) and with strong promotion the single got into the lower portion of the Billboard *Hot 100. "I don't mind being compared with him," Pierre Johnson told* Soul Magazine *when asked about singing like Michael Jackson, "but I don't like it either, I have to go my own way." Another single – Child/See My Lovin' Grow Old (PB10364, £2) – followed in August 1975 but did not hit the heights of Remember The Rain. "We can all sing lead," Johnson told* Soul, *"which is something every group can't do. And every song we've done so far has a different style, a different sound. We're doing an album now, and a woman heard four songs from it. She swore that each song was done by a different group."*

Though the album Ahead Of Our Time *(RCA APL 1189, US, £10) was released in 1975, different groups (including a gospel artist) who had recorded as 21st Century as early as 1968 laid claim to the name. Thus, the band had to change horses and rode back into town with the disco hit Tailgate as 21st Creation on the Gordy label. They also recorded an LP called* Break Thru *in 1978 which was released here in the UK on Motown (STML 12078, £8). After that they split up. Your original 7" is worth £15.*

GOOD BUDDIES, HIGH PRICE

1978 (SO) SPECIAL

I bought a jazz album when working in Holland some time in the 70s. I was attracted to the rather suggestive cover art though I do recall playing it and quite enjoying the jazz fusion, too. Most of my collection contains records by known artists like Weather Report, Herbie Hancock, Courtney Pine and people like that. This one remains a mystery, though I do note that Bill Frisell, who has a very good reputation as a jazz musician, plays on it. Indeed, I have seen him a few times live and have some of his albums on CD.

Julian Dunn via email

Today, American guitarist Bill Frisell is not only seen as a master of his craft but also someone who has reinvented the instrument and inspired other musicians in a similar way to pioneers such as Miles Davis, John Coltrane and Jimi Hendrix. Back in 1978, as a virtually unknown player with only a few recordings as a sideman under his belt, he made his way to Belgium in the expectation of being able to tour Europe. Things did not work out that way, but he made some recordings and, in the autumn of 1978, he went into Shiva Studios in Brussels with Kermit Driscoll (bass), Michel Herr (keyboards) and Vinton Johnson (drums/percussion). They recorded five tracks in two days which dropped musical anchor in the fusion waters dominated by Weather Report. The album was called Good Buddies *and was released only in Belgium on the EMI label (1 A 06463568).*

The front cover of a naked woman was painted by Belgian artist Roland Delcol. As Herr recalled: "It was just a fun and informal session, with some good tunes and good grooves, but I want to make clear that neither Bill nor I voted for that cover. We only discovered it after it was too late!"

Legend has it that only 300 copies were pressed and it was mostly forgotten as Frisell's career gathered momentum in the 80s, 90s and 00s. The album has never been reissued and is maddeningly hard to find. Over time, however, it has become hugely sought-after by jazz fusion and Frisell fans, pushing up prices to around £300 for a Mint copy. Delcol is now a very famous Belgian artist, so collectors of his work also seek it out. Of course, at this time, Frisell had not patented his orchestral harmonic guitar style but it is a great listen and you could sell it with ease.

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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Universal Music Recordings

Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Vinyl.

BEATLES FOR SALE

American music and motorsports industry promoter Chris Agajanian is putting his collection, valued at over $2 million, on the market. He tells Charles Donovan about 40 years of acquiring all things Fab Four

Why do you collect and what do you get out of it?
My father, JC Agajanian, was well-known in the motor racing industry while I was growing up. I would see him on TV or in newspapers. So, growing up in that environment might have influenced me to hold on to items that meant a lot to our family.

You began building your Beatles collection in the early 80s. What was the spark that got you started?
Some 40 years ago, when my cousin gave me a Beatles album I had never seen before, I was fascinated that there was so much more Beatles merchandise out there than I had ever imagined. Once I got the bug, I dove headfirst into collecting Beatles memorabilia.

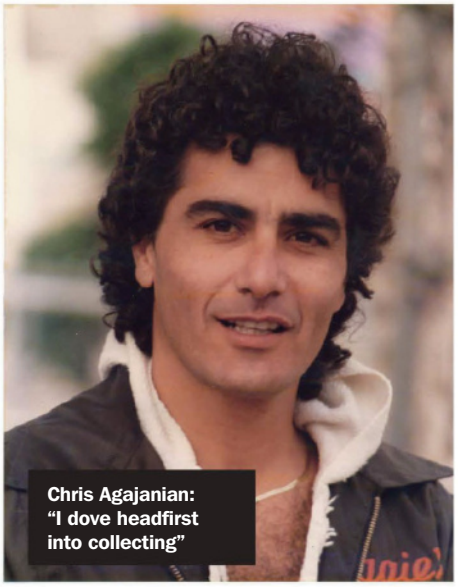
Let's talk about some of the quirky items… the Royal Doulton Tableware Mugs ($2000, pictured right), which portray the group in what looks like their *Sgt Pepper* era...
The company came out with a set of Beatle mugs in 1984. It was big talk in the collecting world. But you must beware, there are some lookalikes of these mugs, made in China. The real ones have identifying marks on the bottom where you'll find their trademark, the name, number, and designer of the mug. It's rare to find a nice set of all four Beatles characters. I found my set at a show in Los Angeles called the Fest for Beatles Fans which was also held in several major cities. I became a regular attendee in 1977.

And the Halloween masks?
I also got my Halloween Masks of George and Paul [$575, pictured right] at Beatlefest. Those costumes were made by Ben Cooper. In addition to the other Beatles masks in my collection, these are two vintage Beatles child's Halloween costumes, with masks and band logos on the left breast. The original boxes are both in fair condition with tape repair, crumples, and smudging. The costumes show wear with some staining and tearing. The Paul costume is a size "Large (12 to 14)" stamped on the box, and the George has "Fairy / With Wings / Small 4 to 6" stamped on the box. Both costumes have a little soiling, wear, and fold marks as some wee Fab Four fans obviously enjoyed putting them to use.

What are some of your other favourites?
Every item by now is unique or becoming unique. Unique being very difficult to find, irreplaceable and rare. There are over 2,000 items in the collection all of which can be downloaded. They are pictured, described, and appraised on my website, including fanzines, Beatles monthlies, Beatles books and souvenirs. There are items such as the *Hard Day's Night* Russian edition. You may not know that Russian Beatles fans had to listen to the Beatles in complete privacy for fear of their lives. Kolya Vasin was a well-known Soviet Russia Beatles fan during the period, at a time when the communist authorities saw popular Western music as subversive. He discovered the music of The Beatles via bootleg recordings. In an interview with *The Observer* in 2013, Vasin recalled how he was repeatedly in trouble with the Soviet authorities because of his love for the band. He said: "I was arrested many times, accused of 'breaching social order'. They said anyone who listened to The Beatles was spreading western propaganda."

There are also some delightful *Yellow Submarine*-era items, in particular the watercolour set, the Craft Master Model [$1,000, pictured, right], Yellow Submarine wristwatch and The Beatles wristwatches, the inflatable Li-Lo Air Bed made from vinyl, a Rice Honeys Cereal Box and a Wheat Honeys Cereal Box, plus a ceramic Beatles lamp with an extra lamp shade that was made in England, few of which have survived. There are several unused gig tickets in the collection, including a Candlestick Park final concert ticket [$3,250, pictured p33]. Additional items and stories can be found on the website. My friend Ron Marinkovich and I worked determinedly to make the most comprehensive and entertaining site that we could.

How did you acquire the "self-recorded cassette with the handwritten label, 'Somewhere In England'" ($4,000, pictured p33)?
The cassette of "Somewhere In England" that George recorded at his home studio in Friar Park, with his handwritten label, was given to Gary Wright by George when George visited Gary at his home in Palos Verdes Estates. George played his new album for Gary before it had been released on Warner Records. The following day, Gary called and asked if I wanted to come up and hear George's new record, so I went and had a listen. What a beautiful album! Anyway, after we had listened, Gary said, "Hey Chris, would you like to have the cassette?"



Chris Agajanian: "I dove headfirst into collecting"

How have you kept the collection over the years, in terms of geographical location, climate control and storage space?
I've tried to keep it in one place as long as I could. It had been at my office on display in glass cabinets with limited room lighting and absolutely no contact with sunlight. The cases were all sealed well, and the room was at a constant 72 degrees. Now each item has been carefully wrapped in soft tissue and again in a little heavier paper and then numbered and boxed. I miss seeing them in all their splendour.

If the collection is now valued at over $2 million, how does that compare to what you spent acquiring it?
These items never stop going up in value. I really have no idea the amount of money I spent on them… but just the time that I spent searching them out is significant. It took many years, and the many memories it created was well worth the investment. The only way I could imagine getting a valuation was to hire one of the premier rock'n'roll appraisers, the self-proclaimed "King of Pop Culture", Gary Sohmers. Gary opened a well-known and successful memorabilia and collectables store in Hudson, MA called Wex Rex Collectibles. He assessed pop-culture collectibles and toys on the popular *Antiques Roadshow* television show for 13 seasons. You've probably seen him, with his ponytail and trademark Hawaiian shirts, sharing his pop-culture expertise. He also appeared as an expert appraiser on the VH1 television show *For What It's Worth* hosted by Howard Stern.

What has prompted you to sell?
I feel as though I did my deed to amass them all in one place. Now I feel it would be nice to have them displayed somewhere else, possibly in a more public location, or perhaps to find a new steward to carry them into the future. When you collect things like that which are timeless, there is the realisation that they will last far beyond your own lifetime. Your role is custodian or protector. You always know in the back of your mind, the day may come when you let them continue on without you.

Are you keeping some items for yourself?
I have a few items very near and dear to my heart. If you don't mind, first I'll explain what they are and then I'll answer your question. The George Harrison glasses [$35,000, right] that he wore on the back of *Revolver* have always meant so much to me. Not only did he give them to me once, he gave them to me twice! Back in 1967, a KHJ radio disc jockey mentioned that George Harrison would be landing in LA that day. A friend and I hightailed it to the airport and met George as he was walking out of the terminal. He was with his wife Pattie and his attorney, Robert Fitzpatrick. Although George was tired from a long flight, he stopped to talk with us 17-year-old kids. When I mentioned that I really liked his sunglasses, he took them off and handed them to me! Eleven years later one evening over dinner at Gary Wright's house, I brought along the sunglasses. I told George how we had met at the airport in LA and asked him if he remembered the sunglasses as I slid them across the table to him. He picked them up and said, "Wow, I remember these, I wondered what happened to them" and slid them back across the table to me. So, I asked, "Are they still mine?", and he said, "Yes, I gave them to you, didn't I?"

The John Lennon suit [$500,000, right] is such a significant piece. It's magnificent. There is a handwritten note by Douglas Millings, The Beatles' tailor at the time, in the pocket that says, "Fix zipper jammed, replace sleeve liner stained". It's one of the collarless stage suits that he wore when performing and also when pictured on all kinds of merchandise, including the sleeves for the singles, Love Me Do, She Loves You, and I Want To Hold Your Hand. So, there's Lennon DNA on it somewhere. I purchased it in April 1989.

The *I, Me, Mine* book was ordered directly from George. He wrote my name down on his private allocation of 100 books at #33. It was a limited edition of 2000 books that sold out immediately. That book is a very personal item to me, as well as the guitar pick that he handed to me one day with a smile and said, "Wanna pick?". It had inscribed on one side, "Property of Jack Lumber" and he told me that when he checked into a hotel, he would go by the name, "Jack Lumber".

Now, to answer your question: yes, the sale comprises every Beatle related item in my possession. I decided to not hold onto any items since I feel that a collection of this prominence should be as all-inclusive as possible.

Could you tell me about your decision to sell the collection whole?
Well, it would be a shame [to break it up]. There were times I would drive 100 miles to get to remote places to purchase items. I would fly across the country for an opportunity that might not even present itself. And, of course, travelling to Liverpool and London. But a funny thing happened over the last 10 years. The people looking to sell Beatles memorabilia became fewer and fewer and the buyers still came out in droves. Right around that time, I ran into a nice fella at a memorabilia show who was buying an item I already had. We started talking and he told me of his passion to start a Beatles collection. I really felt for this kid because I knew the days of Beatle collecting had already dried up. He was too late to the ball. It's one thing to have a few items and that is great, it's another thing to own an entire collection. That's why I don't want to auction each item off one by one and have all those hard-to-acquire pieces sprinkled across the country again.

You also mention wanting to sell to someone willing to exhibit the collection publicly – or maybe online…
Once you get a glimpse of the vast number of Beatles collectable items, be they authorised or unauthorised, it blows your mind. But the Beatles merchandise being sold today, although it is fun to have, just won't grow in value like the original souvenirs, nor does it strike at your emotional heartstrings, or bring out the passionate feelings etched in your memory. The original merchandise sends you back to an era full of childlike happiness, a time of exhilaration that may never happen again. It's my hope that this collection will go to someone who might expose it to the countless Beatles fans out there who would otherwise never know these unique and rare collectables ever existed. They truly tell a story of the band's greatness.

Browse the Chris Agajanian collection at www.beatlescollection4sale.com

NIGHTINGALE IN FULL FLIGHT

NAZIR ALI/NAHID AKHTAR
Kora Kaghaz Vol 2

(Columbia/EMI EKCA 5641, Pakistan, 7" EP, 1976) **£50**

Pakistani film experienced a golden era between the late 60s and the mid-70s. A ban on Indian movies, put into practise in 1965 in the wake of the country's conflict with India over Kashmir, had a galvanising effect on the Lahore-based industry, dubbed "Lollywood" in deference to its LA and Bombay brethren, sparking a boom in film production and an upsurge in creativity. The movies made during this period were vibrant affairs. Undogmatic in tone, they reflected an era when religion was predominantly seen as a private affair. Pakistani film heroines of the period were often portrayed as outspoken and independent-natured while the vivid on-screen fashions that they and their male counterparts wore reflected the influence of the hippie tourists who had begun to arrive in the country at the tail end of intercontinental trails. The music that accompanied these films reflected the creative vibrancy on screen. Composers such as M Ashraf, Tafo, and Nazir Ali played loose and free with stylistic tropes as South Asian tabla rhythms and harmoniums were interwoven with fuzz and surf guitars, strange synth squeaks, blaring sirens, saxophones squeals and whatever else seemed to fit the mood in a multi-hued patchwork of international styles.

At the centre of many of the best of these experiments was Nahid Akhtar, the playback singer whose decade-long domination of Lollywood soundtracks earned her the nickname "the Nightingale of Pakistan". Born into a working class family (her father was a tailor), Nahid Akhtar was first discovered as a raw talent by veteran film composer M Ashraf in the early 70s. Under his tutelage she shot to fame with a series of filmi-pop hits between 1974 and 1977. Singing in a mixture of Urdu, Punjabi and English, Akhtar's elegantly husky voice brought pathos, sultriness and a hint of wildness to her performances.

Her contributions to the soundtrack of the 1978 movie *Kora Kaghaz* perfectly demonstrate an ability to captivate across a variety of moods and styles. The release was split over two separately released 7" EPs (a marketing strategy common in Pakistan during this period); the second volume is given over entirely to Akhtar who interprets three songs by one of her favoured collaborators, the legendary film composer Nazir Ali. The pair are at their most vibrantly inventive on the EP's explosive centrepiece, Some Say I Am A Sweety. Opening with an explosive drum salvo, the music moves through a raw but beguiling mix of synth bleeps, Moog-like keyboard textures, funky guitar riffs, drum machine beats and accordion fills. Sung largely in English, Akhtar's performance is equally compelling, flinging out romantic odes with all the husky charge of Ronnie Spector at her peak, even if the erratically-translated lyrics from Urdu – "Make me partner of loving/I want to be a wife" – threaten to add a sense of absurdity. The EP's two other tracks are no slouches, either. Composer

Nazir Ali was known as the king of dhamaal – a Sufism-based dance style built around dhol drums – and he employs a similar percussive emphasis on Barkha Rani Teri Mehrbani with a cavalcade of rolling percussion joining twanged guitars, massed violins and sweetly lilting flutes as a bedrock for Akhtar's ecstatic vocal performance. On closing track Mere Siwa Kisi Se Jo Itni, Akhtar is in a more contemplative mood, delivering a quietly charismatic performance over a rich backdrop of cascading tablas, Asiatic keyboards and swooning strings.

Nahid Akhtar's film music career was seismic but relatively brief. After a decade-long period during which she became the industry's most successful playback singer, lending her voice to nearly 400 movies, she retired in the mid-80s after marrying journalist Asif Ali Pota, only making fleeting returns to cinema work over the ensuing decades. Still much admired in Pakistan, her numerous recordings remain much coveted among international record collectors. UK label Finders Keepers paid tribute to her talents in 2017 with the dedicated Nahid Akhtar anthology *I Am Black Beauty*. **Paul Bowler**

Vintage Vinyl

A regular look at record shops from the past

No 7: Barry's Record Rendezvous, Manchester

Barry's Record Rendezvous, at 9 Blackfriars Street, where the River Irwell and Blackfriars Bridge connect Manchester and Salford, was one of Manchester's favourite record shops.

I don't know when Barry Ancill opened the shop, but the jazz magazine *Crescendo* reported in April 1963 that he was running a jazz record library with albums borrowed for two shillings per week.

The shop advert from the mid-60s described Barry's as "the only specialist rhythm & blues record shop in the North" and having "a display rack full of blues and rhythm and blues releases". In the mid-60s, Barry's was the shop of choice for DJs (including those from Manchester's Twisted Wheel club) to hear the latest US soul and R&B imports and domestic releases. Ancill also had connections with local promoters and so visiting artists would drop by, sign autographs and talk with fans and record buyers.

By 1967, shop adverts had taken on a new psychedelic design, promoting, "Blues/Underground". At the time, I worked at an advertising agency on Blackfriars Street and often stopped to have a quick look at the regularly refreshed window display, which is where I first saw albums such as Cream's *Disraeli Gears* and imports of Zappa's *Lumpy Gravy* and US West Coast bands. Lunch breaks were often spent sifting through boxes of 45s and albums. Barry was happy to play the discs and tracks from albums in the listening booth and give you his thoughts on the records you were interested in. The walls of the shop had record company posters, flyers and adverts for local gigs for which Barry also sold tickets.

I eventually started an apprenticeship nearer home though I still managed to get down to Manchester regularly. But I don't have the date when the Blackfriars Street shop closed.

According to the *Manchesterbeat* website, Barry began operating from Manchester music and instrument shop Hime & Addison at St James Square and later on John Dalton Street, where he sold tickets for gigs. He later ran a ticket agency called Piccadilly Box Office. A posting on *Manchesterbeat* by his daughter reports that he died in 2006.

Tony Burke

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to paul.lester@metropolis.co.uk

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Now That's What I Call quality collectables, from Paul Rigby, this month

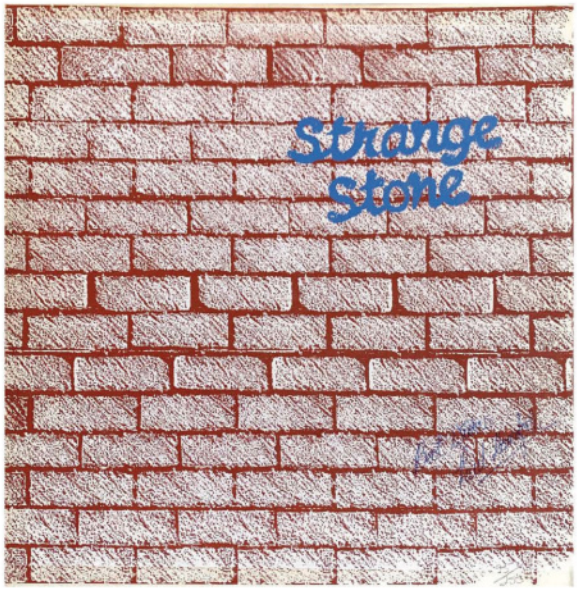
Now includes Whole Love Of Lots

THE BEATLES Test Pressing (Parlophone no cat no) £10,000
One-sided test record for the second side of the *Please Please Me* gold label, stereo LP. This is the first LP with the YEX 95-1 matrix. **Supplied by Beatlebay UK**

THE BEATLES *Please Please Me* (Parlophone PMC 1202) £3,500
Gold label pressing with WOTZ tax code. This pressing was created using early-generation pressing-plant hardware. Hence, the notable ridge around the label. **Supplied by Beatlebay UK**

SCIENCE FICTION CORPORATION *Science Fiction Dance Party* (Popular ST 6007) £330
Well, here's a thing. From 1968, this release combines krautrock but with added psych and prog elements via a multicoloured 'splash' vinyl pressing and laminated sleeve. **Supplied by Industrial Silence**

STRANGE STONE *Strange Stone* (Private DER 1399) £420
This UK private pressing from 1977 was limited to 255 copies. A psych-prog folk outing, it includes a lyric insert and autograph from band member, Paul Hansford. **Supplied by Industrial Silence**



MICHAEL JACKSON *Bad* (Epic E 40600) £120
Still-sealed 1987 US pressing and original ticket stub from Jacko's 1988 show at Wembley Stadium. **Supplied by Flashback Records**

JEFF BECK Guitar £76,600
Prototype Fender Stratocaster guitar with an oversized neck, made for Beck and used between 1986-1989 on and after his tour of Japan.
Supplied by Bonhams

LUNIZ *Operation Stackola* (C-Note 7243 8 40523 1 7) £200
West-Coast hip-hop release from 1995 featuring the hit single, I Got 5 On It, with guest appearances from Richie Rich and Dru Down.
Supplied by Flashback Records

BURNING PLAGUE *Burning Plague* (CBS S 64279) £420
A Dutch release from 1970 complete with laminated sleeve. This is a broad-based musical affair blending psych and prog with blues.
Supplied by Industrial Silence

THE WHO Transfers £195
Unused shop display of nine iron-on transfers, still in the original plastic sleeve, from 1975, for The Who's European tour of that year. Includes those essential instructions on the rear.
Supplied by MEM

DAVID BOWIE Photographs £51,200
Twenty-one signed prints box set from photographer, Mick Rock.
Supplied by Bonhams

MARK BRADFORD *Pinocchio Is On Fire* £1,500
Limited edition, hand-numbered and signed funk/soul soundtrack that combines flavours of Pinocchio, Bradford and Teddy Pendergrass. Housed in a velour-covered box set.
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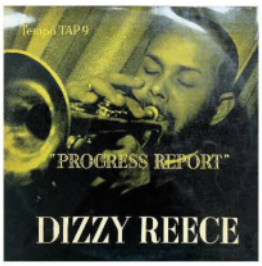
Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

DIZZY REECE *Progress Report* (Tempo TAP 9) £3,780
British jazz mono outing with a bop flavour from 1957 (eBay item number: 385691848712)
Supplied by eBay



BLACK SABBATH *Paranoid* (Vertigo 6360 011) £2,970
A first-pressing featuring the Vertigo swirl label. (eBay item number: 166148317618) **Supplied by eBay**

QUEEN *A Kind Of Magic* (EMI QUEEN 7) £2,900
Channel 4 TV promo, limited to 50 copies to publicise the 1986 Wembley concerts. (eBay item number: 275927634778)
Supplied by eBay

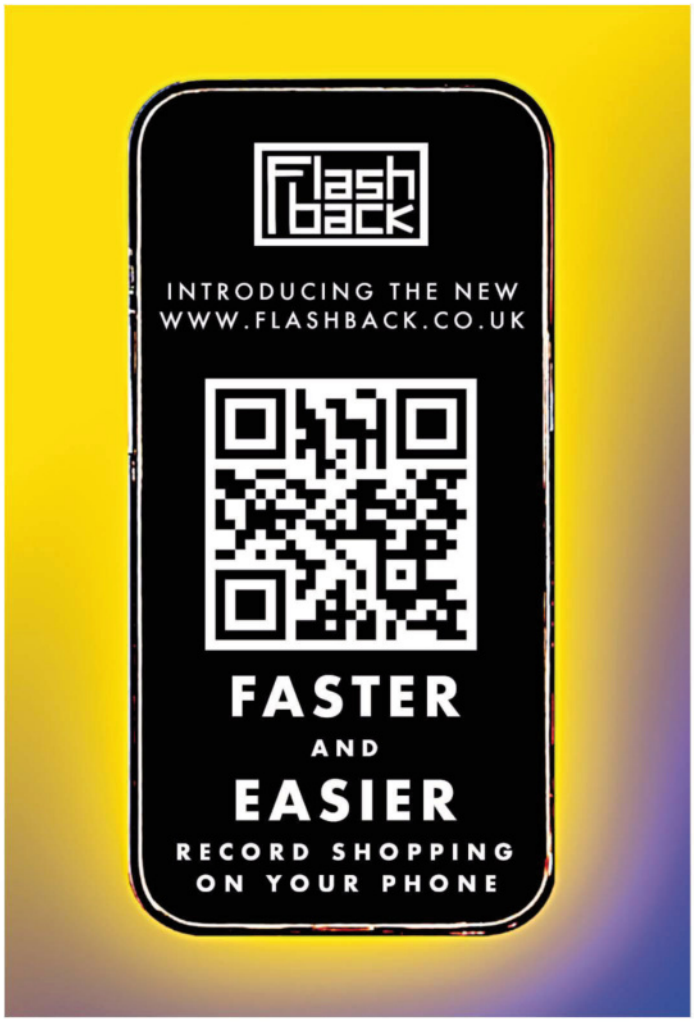
NOW THAT'S WHAT I CALL MUSIC Complete Set (Virgin/Sony Various) £2,500
Complete set of the compilation CD series from 1-111. (eBay item number: 266076075578)
Supplied by eBay

BILLY NICHOLLS *Would You Believe* (Immediate IMCP 009) £5,456
1968 release, limited to around 100 copies before the label itself folded.
Supplied by Popsike

ARTHUR WILLIS & SOULFUL DYNAMICS The Hurting Is Over (Mars Tour MLT 2051A) $4,716
Northern soul 7" single release from 1971 or '72. **Supplied by Popsike**

ERIC DOLPHY *Out To Lunch!* (Blue Note BLP 4163) $489
Hard bop jazz outing from 1964 also featuring Freddie Hubbard and Bobby Hutcherson. **Supplied by Discogs**

DEEP PURPLE *Bananas* (EMI 7243 5 91048 1 2) £284
Vinyl version of this 2003 release. Back when vinyl was seen as effectively "dead".
Supplied by Discogs



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Not Forgotten

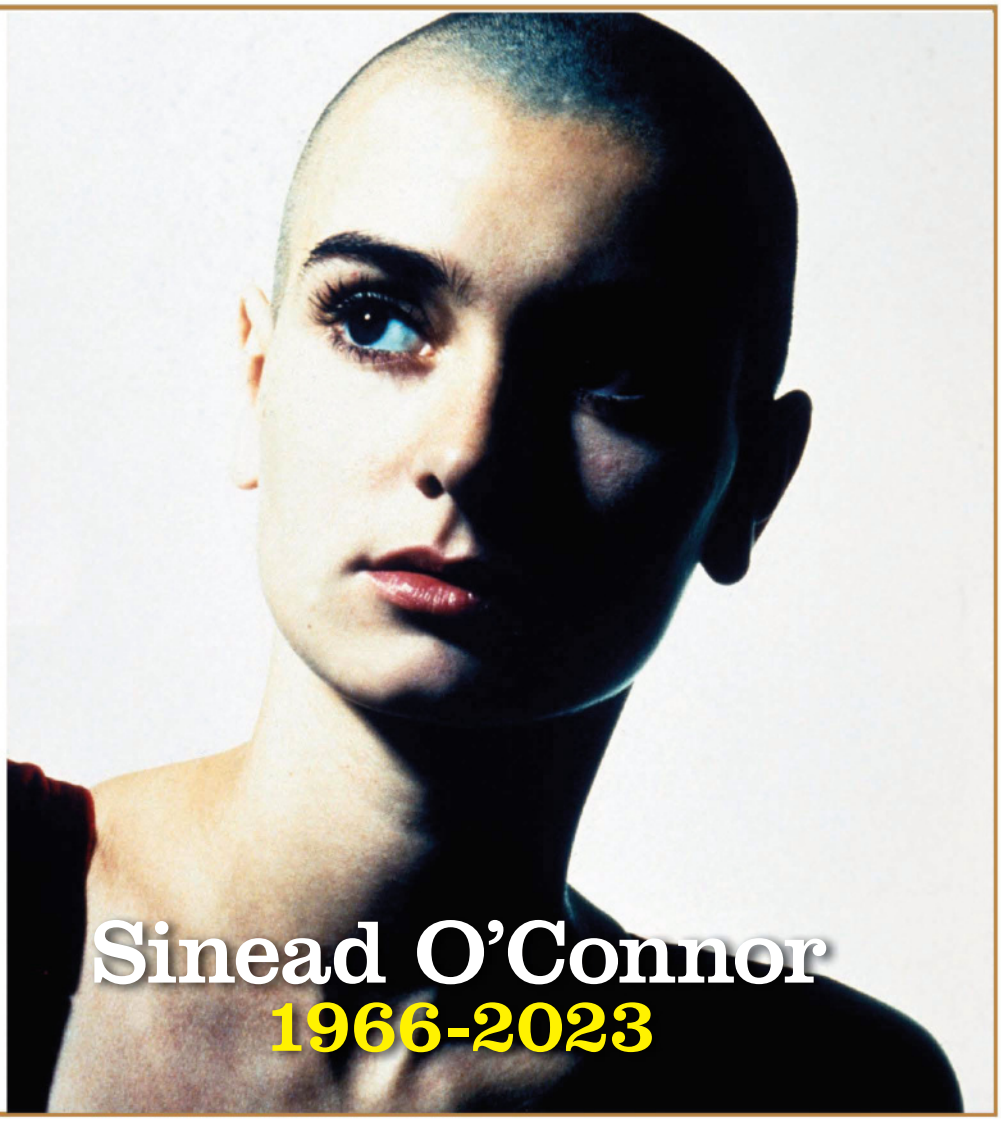
Robbie Robertson
1943-2023

He may have first come to many music fans' attention as a guitar-slinging sideman for Bob Dylan onstage and in the studio (*Blonde On Blonde*, *Self Portrait*), but Robertson emerged as an evocative chronicler of Americana in his own right as part of The Band. The group put down a marker with 1967's *Music From Big Pink* and its bubbling cauldron of rock, country, folk, blues and soul, distinguished especially by the Robertson-penned The Weight.

Further acclaimed albums established The Band as a major force, with Robertson as the main writer of original material (Rag Mama Rag, The Night They Drove Old Dixie Down, The Shape I'm In), until their star-studded 1976 farewell show, captured in Martin Scorsese's film *The Last Waltz*. Robertson went on to collaborate with Scorsese on numerous soundtracks (*Raging Bull*, *Casino*, *The Irishman*), and although he shunned the spotlight, his eloquent but economical guitar style continued to influence others.

His eponymous debut solo album didn't arrive until 1987; guest appearances by Rick Danko and Garth Hudson made it a Band reunion of sorts, while U2 and Peter Gabriel also featured. More records under his own name followed (*Storyville*, *Music For The Native Americans*), interspersed with production and co-writing collaborations with Tom Petty, Roy Orbison and Ryuichi Sakamoto, up until his most recent release, 2019's *Sinematic*. Robertson's final work can be heard on Scorsese's forthcoming epic western, *Killers Of The Flower Moon*, due in cinemas later this year.

Terry Staunton



Sinead O'Connor
1966-2023

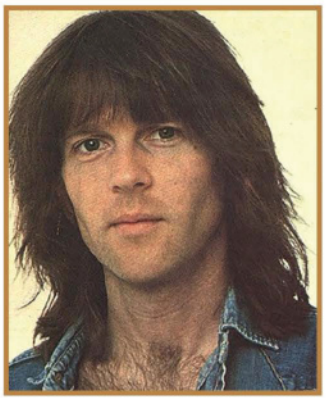
The shedding of a single tear in the video for her cover of Prince's Nothing Compares 2 U helped catapult O'Connor to global stardom, but oftentimes the music she made struggled to fill as many column inches as the controversies that swirled around her. Many were of her own making: outspoken views and actions invariably rooted in the tough Catholic upbringing that constantly cast a shadow over her professional life.

Much of it was catalogued in her 2021 autobiography, *Rememberings*, including physical abuse at the hands of a mother who also taught her to steal from church collection plates, and a court-ordered stay in one of Ireland's notorious Magdalene asylums in her teens. Those memories manifested themselves in parts of her 1987 critically acclaimed debut *The Lion And The Cobra*.

I Do Not Want What I Haven't Got (1990) upped the ante, selling three million worldwide and winning four Grammy awards, but her career arguably never recovered, in America at least, when she tore up a photo of Pope John Paul II in front of the TV cameras during an edition of *Saturday Night Live*. She continued to address causes she held dear on subsequent albums, including *Universal Mother* and *Theology,* but became increasingly marginalised from the mainstream music business.

Yet the power and persuasion of her voice never waned, nor did the eloquence of her lyric-writing, and fame meant little to her when held up against the importance of the message she sought to convey. As early as 1991, she told *NME* she was "proud to be a troublemaker".

Terry Staunton



Randy Meisner, died 26 July, age 77. The US bassist and vocalist was a founder member of the Eagles and the voice behind one of their most beloved hits, Take It To The Limit. Prior to joining the band, he had helped form the country rock group Poco and was a member of Rick Nelson's Stone Canyon Band. Meeting Don Henley, Glenn Frey, and Bernie Leadon as members of Linda Ronstadt's backing band the quartet formed the Eagles in 1971. Following 1972's self-titled debut, he recorded four more albums with the Eagles: *Desperado* (1973), *On the Border* (1974), *One of These Nights* (1975), and their most acclaimed album, *Hotel California* (1976). He was naturally shy, and tensions within the band rose after he refused during a live set to sing his Top 5 hit, Take It To The Limit (which he had also co-written), and he left them in 1977. He went on to release three albums as a solo artist: 1978's *Randy Meisner*, 1980's *One More Song*, and a self-titled album released in 1982.

Jamie Reid, died 8 August, age 76. The artist and graphic designer's collages for the Sex Pistols helped define the punk aesthetic. Born in London he met future Pistols manager Malcolm McLaren while studying at Croydon Art School in the 60s. Employed to create the artwork for McLaren's new charges, his iconic sleeve for their second single, God Save The Queen, featured a defaced portrait of the monarch by the royal photographer Peter Grugeon blindfolded by the song's title, her lips rendered mute by the band's name. Other artwork for the group, often built around collages and cut-up blackmailer-style lettering, included 1976 debut single Anarchy In The UK and the striking pink, yellow and black cover of their sole album, 1977's *Never Mind The Bollocks*.

John Gosling, died 4 August, age 75. The Devon-born keyboard player (third from left, above) was a former member of The Kinks. He joined the band in 1970, auditioning by playing on a demo for their UK and US top 10 hit, Lola. Staying until 1978 he played on 10 of the group's albums including 1970's *Lola Versus Powerman And The Moneygoround, Part One*, 1971's *Muswell Hillbillies*, 1972's *Everybody's In Show-Biz*, and 1977's *Sleepwalker*, which reached No 21 in the US charts. In 1994, he became a founding member of the Kast Off Kinks alongside former bandmates Mick Avory, Jim Rodford and John Dalton, playing with the band until his retirement in 2008.

Sixto Rodriguez, died 8 August, age 81. Known as Rodriguez, the US musician enjoyed a remarkable late-career resurgence as the star of Oscar-winning

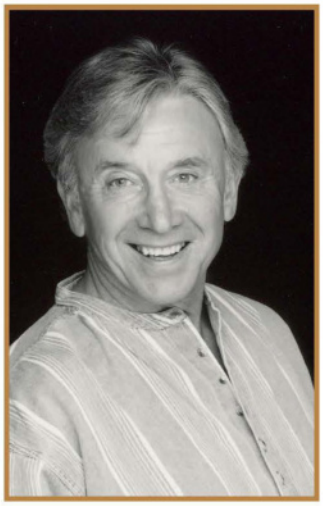
Not Forgotten

documentary *Searching For Sugar Man*. Born in Detroit, he recorded two albums, 1970's *Cold Fact* and 1971's *Coming To Reality*. Both sold poorly, after which he largely retreated from the music business. Unbeknown to him, he had become a star in South Africa where his albums were best-sellers and his songs had become anti-apartheid anthems. Tracked down by two South African fans in 1996, he came out of retirement and went on his first tour of the country two years later, playing to ecstatic crowds in their thousands. Released in 2012, the documentary *Searching For Sugar Man*, which detailed his life and South African renaissance, brought him to mass international audiences and he went onto play at Glastonbury Festival and at venues such as the Royal Festival Hall in London.

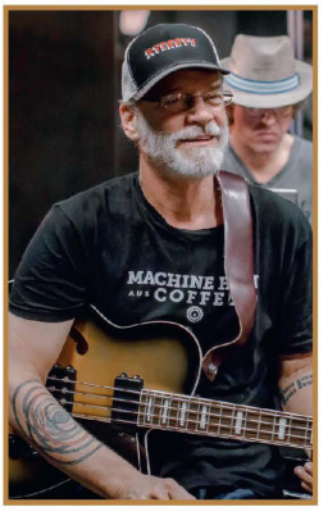
Vicki Anderson, died 3 July, age 83. The US funk and soul vocalist was best known as a longtime collaborator of James Brown. She first joined the Godfather of Soul's group in 1965, replacing Anna King and spent the best part of a decade as his main female singer, praised by Brown in his autobiography as the best singer ever to feature in his revue. She also released music as a solo singer, including 1970's classic A Message From The Soul Sisters. Married to Brown bandmate Bobby Byrd, she was also the mother of vocalist Carleen Anderson, who gained success in the 90s with acid jazz group Young Disciples.

João Donato, died 17 July, age 88. The Brazilian composer and pianist's prolific output straddled a variety of genres. His career began in the early 50s, working with the likes of singer and guitarist João Gilberto. His syncopated style influenced the guitar beat developed by Gilberto that blossomed into the bossa nova movement. Moving to the US in 1961 for 14 years, he became a much-utilised session player, featuring on albums by the likes of Latin bandleaders Tito Puente, and Mongo Santamaria, jazz vibraphonist Cal Tjader and compatriot Sergio Mendes. His US-based solo output included 1970's classic *A Bad Donato* which intertwined Brazilian melodies with jazz, funk and soul. Returning to Brazil in 1972 he continued collaborating and recording over the decades, recent collaborations including the 2021 album *JID007* with Adrian Younge and Ali Shaheed Muhammad.

Sam Cutler, died 11 July, age 80. The English tour manager was renowned for his associations with The Rolling Stones and Grateful Dead. After beginning his career as stage manager for Pink Floyd he began working with The Rolling Stones after organising their 1969 Free Concert in Hyde Park. He continued as road manager for the Stones on their 1969 American tour and is credited with coining the phrase, "Ladies and gentlemen… the greatest rock'n'roll band in the world" to introduce the group onto the stage. The US tour culminated with the infamous Altamont Free Concert, during which an 18-year-old fan was stabbed to death by a Hell's Angel. Staying in the US he became road manager for the Grateful Dead, helping transform them into a group whose culture revolved around touring.



Vince Hill, died 22 July, age 89. The Coventry-born pop singer (above) reached No 2 in the UK charts in 1967 with his cover of Sound Of Music song Edelweiss. Across his six-decade career he released 25 studio albums, beginning with 1962's *The Rivers Run Dry*. At the peak of his popularity in the 60s and 70s his hit singles included Take Me To Your Heart Again, Roses Of Picardy, Love Letters In The Sand, and Importance Of Your Love.



Brad Houser, died 24 July, age 62. The US musician was a founder member and bass player of rock band Edie Brickell & New Bohemians. Signed to Geffen, their 1988 debut album, *Shooting Rubberbands At The Stars,* went double platinum status in the US, spawning the international hit single What I Am, which reached No 7 there and No 31 in the UK. The group split up following their sophomore effort, *Ghost Of A Dog* (1990) but reformed for three more albums in the 2000s.

Robert Black, died 22 June, age 67. The US double bassist was a founder member of the Bang On A Can All-Stars. Formed in 1992 as an extension of contemporary classical music organisation Bang On A Can, the group helped expand the horizons of experimental music mixing classical, jazz, rock, and world styles. Alongside the work he created with the group over three decades he also recorded as a solo artist and collaborated with and commissioned artists such as John Cage, Philip Glass and Meredith Monk.

Neal Langford, died 21 July, age 50. The bassist was an early member of The Shins, playing on the US indie group's 2001 debut album *Oh, Inverted World*. Alongside Shins frontman James Mercer, Langford was also part of Flake Music who released a sole album, *When You Land Here, It's Time To Return*, in 1997.

Toussaint McCall, died 7 August, age 89. The US soul singer and organist hit No 5 on the R&B chart and No 26 on the pop chart in 1967 with the ballad Nothing Takes The Place Of You. Although his success afterwards was limited he continued to perform and record. In 1988 he made a cameo appearance in the John Waters film *Hairspray,* lip syncing to his signature song. Cover versions include Issac Hayes, Al Green, Prince Buster and Robert Plant. *Tony Burke*

Monte Cazazza, died 27 June, age 68. The US composer was a pioneer of industrial music. One of the first musicians signed to Throbbing Gristle's Industrial Records, Cazazza is thought to have created the genre's name – describing the aggressive mix of electronics and rock released by the label as "industrial music for industrial people". He released eight studio albums as a solo artist, collaborated with experimental group Factrix and contributed to nine albums by Psychic TV, the collective formed by Throbbing Gristle's Genesis P-Orridge.

Others who passed away recently include: **Erik Ferro**, drummer for US metal band T.T. Quick, best known for their 1986 album, *Metal Of Honor*; **Dan Lardner**, singer and guitarist for US indie rock band QTY; **Christy Dignam**, singer for Irish rock band Aslan; **Steffen Weigand**, drummer with German instrumental psych-rockers My Sleeping Karma; **Jim Parker**, Bafta-winning composer who created the music for TV series such as *Midsomer Murders*, *House Of Cards*, *Ground Force*, and *Changing Rooms*; **Raymond Froggatt**, singer and songwriter who penned two Top 10 hits, The Dave Clark Five's The Red Balloon and Cliff Richard's Big Ship, and released a number of albums as a country artist; **Ordy Garrison**, longtime drummer for US rock band Wovenhand; **DJ Deeon**, dance music DJ and producer who helped pioneer Chicago's Ghetto House sub-genre in the early 90s; **Anthony Meo**, founding drummer of US hardcore band Biohazard who played with them from 1987-1988 and featured on their first demo; **Peter "Mean Pete" Kowalsky,** vocalist for various US hardcore and metalcore bands including Remembering Never, Until The End, xBISHOPx and EtherCoven; **Ian Emes**, artist and film director who created animations for Pink Floyd and Paul and Linda McCartney, as well as the video for Duran Duran's The Chauffeur.

All obituaries by Paul Bowler unless otherwise stated.

Photos: Facebook

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

ED MOTTA

Ryuichi Sakomoto collaborator on his 14th studio set

What film could your new album soundtrack?
It's 11 small stories: *The Glass Key*, *Un Flic*, *Patterns*, *Shock Corridor*, *The Quatermass Xperiment*.
Is there anything still unissued?
Kabbalah material, demos, songs from 1993 with Bernard Purdie *et al*.
Have you done anything that fans may not know about?
Late 80s/early 90s jingles, like Nino Rota for Campari.
With whom would you like to make a split 7"?
Carla Bley.
Who'd you like to produce?
Georgia Anne Muldrow, Domi & JD Beck, Jean Carn.
Where were you when you first heard one of your songs on vinyl?
At my family's house, 1988.
What was your favourite record shop when you started out?
Sub Som, Tijuca, Rio De Janeiro.
What was your first record?
Led Zeppelin *Presence*.
What's the last album that you bought?
Oliver Nelson *Zig Zag*.
What record made you want to go pro?
Earth Wind & Fire *Gratitude*.
Was anyone in your family a musician?
My uncle, Tim Maia [of The Sputniks].
What's the oddest circumstance that's inspired a song?
Prawn ingestion: Pharmácias.
Have you ever collected anyone?
Roland Hanna, Spirit, Family, Eddie Jefferson.
What record are you looking for?
Jack Daugherty's *And The Class Of Nineteen Hundred And Seventy-One* LP.
Who'd you like to cover one of your songs?
Ute Lemper, Of Good Strain.
Which of your songs is the most personally meaningful?
Forgotten Nickname.
Which album, on first listen, is the most startling that you ever heard?
Marvin Gaye *Let's Get It On*.
With whom would you most like to record?
Phil Upchurch.
Dying peacefully on your deathbed, what'd you like to hear?
Steely Dan, *Aja*.

Ed Motta* Behind The Tea Chronicles *is on Proper, 20 October.

JASON HANN

String Cheese Incident percussionist on the jam band's latest

What film could your new set soundtrack?
A coming-of-age hitchhiking Americana movie.
Is there anything still unissued?
Tons of DATs. We try to record all our rehearsals.
Have you done anything that fans may not know about?
A ton of jingles, commercials like Six Flags, movie trailers, movies: *3000 Miles To Graceland*, *Guess Who*, *Casa De Mi Padre*, *Barb And Star Go To Del Mar*.
With whom would you like to make a split 7"?
Gaudi.
Who'd you like to remix?
Peter Gabriel, Vinx.
What was your favourite record shop when you started out?
Vibrations, Miami.
What was your first record?
The Jacksons *Live!*.
What record made you want to go pro?
The Police *Ghost In The Machine*.
Is anyone in your family a musician?
My father, Harry, is a singer/guitarist. In the 60s, he was in Wayne Cochrane & The CC Riders on *The Jackie Gleason Show*. They played with James Brown, Otis Redding.

"MY FATHER PLAYED WITH JAMES BROWN AND OTIS REDDING"

Did you ever write songs 'under the influence'?
In school, my friend, Matthew Sperry [bassist with David Byrne], turned me onto LSD. Lots of nights with my improv music duo, EOTO, were 'enhanced'. Mostly pretty glorious, though, one time, things got away from me. But, in micro amounts, all good for playing, if not music-writing.
Of all the people that you've worked with, who taught you the most?
Isaac Hayes, Jack Ciano, Ibou MBaye, Aloke Dutta, Kim Duk-Soo, Moussa Traore.

String Cheese Incident* Lend Me A Hand *LP, CD are on SCI Fidelity.

DENISE DUFORT

Girlschool drummer on their most recent endeavour

What film could your new set soundtrack?
Bump In The Night could be for a 2023 version of *We Have A Ghost*.
Have you done anything that fans may not know about?
A song on BBC TV's *EastEnders*, Come On Let's Go!.
With whom would you like to make a split 7"?
Alcatrazz.
Where were you when you first heard one of your songs on vinyl?
Take It All Away, touring Europe in a van, in 1978.
What was your favourite record shop when you started out?
My first job was working in The Record Centre, Tooting Broadway, London.
What was your first record?
Deep Purple *Machine Head*.
What's the last album that you bought?
AC/DC *Power Up*.
Whose records made you want to go pro?
Led Zeppelin, Deep Purple.
Was anyone in your family a musician?
My older brother, Dave, is a rock drummer, and my mum's three brothers were pro jazz musicians.
Did you ever write songs 'under the influence'?
Of course we fuckin' did! [*laughs*].
Have you kept studio notebooks?
Yes.
Have you ever collected anyone?
Queen, Elton John, AC/DC.
Who'd you like to cover one of your songs?
Beastie Boys, Party.
Of all the people that you've worked with, who taught you the most?
Pam Galloway, and my brother.
Do you keep a diary?
We all did back in the day, but not anymore.
With whom would you most like to record?
Rammstein, Muse, Green Day.
Dying peacefully on your death bed, what'd you like to hear?
Rainbow, Stargazer.

Girlschool* WTFortyfive? *is on Silver Lining.

JOHN FRED YOUNG

Black Stone Cherry drummer on the Southern rockers' new offering

What film could your latest effort soundtrack?
One of the *Avengers* movies.
Is there anything still unissued?
We made about 1,500 copies of *Rock-N-Roll Tape* in high school.
Have you done anything that fans may not know about?
Chris [Robertson] guested on a Montgomery Gentry album and sang for Rockin' 1000, on How We Roll.
With whom would you like to make a split 7"?
Jelly Roll.
What was your favourite record shop when you started out?
The Record Rack, Glasgow, Kentucky. Always smelled of incense.
What was your first record?
The Kentucky Headhunters.
What's the last album that you bought?
Jeff Lynn *Armchair Theater*.
What records made you want to go pro?
Listening to my dad, Richard, and uncle Fred, of The Kentucky Headhunters.
Have you kept studio notebooks?
Lots of notes, handwritten lyrics, tons.
What's the oddest circumstance that inspired a song?
Ben [Wells] and I were in a hotel in London in 2007. There was a church choir singing below it and we were inspired to write Peace Is Free.
Who'd you like to cover your songs?
Led Zeppelin.
Which of your songs is the most personally meaningful?
Things My Father Said, written in my mum and dad's kitchen in 2008.
What stage incident makes you laugh most?
I fell off a high drum riser in England and went through the backdrop!
What fact about you may surprise fans?
I collect antique furniture and coins.
What's your favourite songwriter's best lyric?
My dad's I'm From The Country.
What unfulfilled ambitions do you have?
To be a professional llama trainer.

Black Stone Cherry* Screamin' At The Sky *CD, white LP, box set are on Mascot, 29 September.

credit: (Girlschool) Adam Kennedy

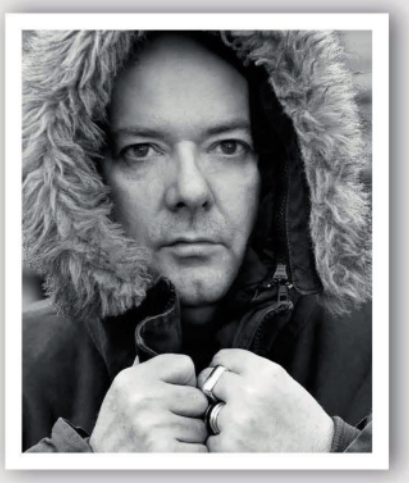
IAN SHAW

Jazz singer/standup on his latest collaboration

The set includes Ian Thomas (George Michael), Iain Bellamy (Everything But The Girl), David Preston (Melody Gardot). What film could it soundtrack?
A biopic of a Welsh kid discovering the world via Bowie, jazz and soul.
If you could revisit any of your albums, what'd you change?
I'd remove my West End vibrato and re-record the Rogers & Hart album.
Is there anything still unissued?
Bacharach songs recorded with a German radio big band.
Have you done anything that fans may not know about?
A few drum'n'bass singles/albums, notably High Contrast, Camo and Crooked.
With whom would you like to make a split 7"?
Joni Mitchell.
Who'd you like to remix?
Some of Aretha's late 70s albums – take off the vocal reverb.
What was your favourite record shop when you started out?
Mole Jazz, Gray's Inn Road, London.
What was your first record?
David Bowie *Hunky Dory*.
What's the last record that you bought?
Miles Davis *Bitches Brew*.
Was anyone in your family a musician?
Dad played cornet in a brass band.
What'd you ask your music hero?
Joni Mitchell. How do you translate your weird guitar voicings so beautifully to piano?
What's the oddest circumstance that's inspired a song?
Sitting in a car rescue tow van, scribbling down the lyrics for Shine Sister Shine.
Who's taken music forward in the last decade?
Michael Mayo.
What's your most prized music item?
Song charts from Sir Richard Rodney Bennett from an album that I recorded in 2001.
What record are you looking for?
Thelma Houston *Sunflower* LP.
Is there an unusual story about any of your record collection?
George Melly left me his records in his Will.

"SITTING IN A CAR RESCUE TOW VAN LED TO SHINE SISTER SHINE"

What records do you own that may surprise fans?
The Wombles.
Which album, on first listen, is the most startling that you ever heard?
David Bowie *Scary Monsters*



blew my mind.
If you had a record-listening party, what'd you play?
Rickie Lee Jones *Pirates*.
Who'd you like to cover one of your songs?
Shirley Bassey or Celine Dion, Somewhere Towards Love.
Which of your songs is the most personally meaningful?
My Brother.
Of all the people that you've worked with, who taught you the most?
Mark Murphy, on my approach to singing.
Would you change any of your album artwork, given the chance?
Those albums that were re-packaged as 'collections' – crap.
What backstage incident makes you cringe most?
I threw up in a bucket in York after dodgy oysters from Scarborough.
Do you keep a diary?
A work diary, chock full of scrawl.
Which question do you wish people would stop asking?
Do you know any Jamie Cullum?
With whom would you most like to record?
Rickie Lee Jones.
What song would you record for a tribute album?
Joni Mitchell. A Case Of You.
What's your favourite songwriter's best lyric?
Joni Mitchell: 'Where some have found their paradise, others come to harm.'
Which of your lyrics would you like to see on a T-shirt?
Let's stay forty-two.
What unfulfilled ambitions do you have?
I'd give *Strictly Come Dancing* my best shot.
Which of your former homes should have a blue plaque?
The treehouse built by my dad in Y Fflint, North Wales.
What's next?
I'm learning flugel horn.
Dying peacefully on your deathbed, what'd you like to hear?
Joni Mitchell, Hejira.

Ian Shaw* Greek Street Friday *is on Silent Wish.

JOHN 'RHINO' EDWARDS

Status Quo bassist on his new solo outing

What film could your upcoming set soundtrack?
A cross between *Chinatown*, *Nuts In May* and *Jackie Brown*.
Have you done uncredited appearances that fans may not know about?
Yes, and they're uncredited for a reason!
With whom would you like to make a split 7"?
Todd Rundgren. Genius. I'd get tongue-tied.
What was your favourite record shop when you started out?
Memry Discs, Hounslow, London. There, I found an Island Records sampler, *You Can All Join In*, which included Free. I went to see them on 7 November 1969 and left a bass-player. Andy Fraser – complete epiphany.
What was your first record?
With The Beatles.
What's the last album that you bought?
Sleaford Mods *English Tapas*.
What record made you want to go pro?
Love Me Do.
Was anyone in your family a musician?
My mother was an amazing pianist and still plays at 102!

Did you ever write songs 'under the influence'?
Wacky baccy. Spacemaker was named after a plastic storage bin!
Have you kept any memorabilia?
Thousands of backstage passes.
What'd you ask your music hero?
Bruce Springsteen, to record with us.
What's the oddest place that's inspired a song?
One on the new album is about my static caravan: Caravan Man… Wacky baccy.
Who's taken music forward in the last decade?
Wayne Krantz, Dua Lipa, Pino Palladino.
What record are you looking for?
One that I played on by Competition, Take Me To The Hospital.
What fact about you may surprise fans?
I love museums.
Which album, on first listen, is the most startling that you ever heard?
In The Court Of The Crimson King.

John 'Rhino' Edwards* Just Sayin' *is on Molano Music, 6 October.

NICK WORKMAN

Vega singer on the Brit hard rockers' latest platter

What film could your new set soundtrack?
Any of the *Mission Impossible* movies.
Is there anything still unissued?
A shoe-box full of tapes from the late 80s to early 00s, and a test-pressing of the first Kick 7".
With whom would you like to make a split 7"?
Def Leppard.
Where were you when you first heard one of your songs on vinyl?
Kick's I Believe, in my Stratford-upon-Avon bedroom, 1999.
What was your favourite record shop when you started out?
Leamington Spa Soundhouse. I worked there part-time. My first job was sitting in front of a gas fire, warping unsold records that they wanted to return to a record company to get the money back for being 'faulty'!
What was your first record?
Star Wars LP.
What's the last album that you bought?
Kingdom Come *In Your Face*.
What record made you want to go pro?
Def Leppard *Hysteria*.
Have you kept studio notebooks?
Song and studio check lists.
What record are you looking for?

Shotgun Messiah *2nd Coming* LP.
Which of your songs is the most personally meaningful?
Whispers In The Dark.
What fact about you may surprise fans?
I love Frank Sinatra and Tony Bennett.
Which of your lyrics would you like to see on a T-shirt?
33s And 45s, about my love of vinyl: "a generation starved, a generation breeds, the human touch replaced with intravenous feeds".
What unfulfilled ambitions do you have?
To play an arena.
Dying peacefully on your deathbed, what'd you like to hear?
Baby Shark. That way, I'll be glad to be dying!

Vega tour the UK in September-October, promoting* Battlelines, *on Frontiers.

credit: (Rhino) Tina Korhonen (Ian Shaw) Facebook

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1978

(SO) SPECIAL

It might not have the cachet of 1966 or 1977, but **1978** was an amazing year for music. Over the next 43 pages, we celebrate its stars and scenes. We speak to **Chrissie Hynde** (p48) about **Pretenders**' career as new wave classicists. We pick the year's **50 best records** (p58) and **top rarities** (p70). Starting on page 62 (and continuing on page 72), we interview some of the biggest stars – **John Lydon**, **Gary Numan**, **Todd Rundgren**, **Nile Rodgers** and more – and highlight the key genres from rock to reggae, power pop to disco. **Stewart Copeland** recalls **The Police**'s formative days via period images (p80), we reacquaint ourselves with the chart-dominating **Darts**, and we meet '78 would-be star, **Cidney**. It's enough to make you want to... freak out!

THE GREAT

They formed in March 1978 and from the very start pretty much defined the sound and look of new wave. Forty-five years later, **The Pretenders** remain true to their original spirit, despite the tragic early loss of two founder members, and **Chrissie Hynde** is still conjuring classic pop songs and embodying the essential sass and strut of rock'n'roll. **Pete Paphides** interviews her about survival and songwriting, the Sex Pistols and narrowly avoiding jail on the road

Photo: Ki Price

PRETENDER

1978 (SO) SPECIAL

"You're a record guy, right?" says Chrissie Hynde as she leads *Record Collector* into the lounge of the Little Venice garden flat she shares with her dog Nico. These five words communicate a lot. They tell you that not everyone who comes here wants to break bread around the turntable that sits beside her favourite armchair. But if they do, then this interview will almost certainly run way beyond the time allotted to it. And in uttering those five words – *"You're a record guy, right?"* – one more thing is communicated. Take it as confirmation that the things that got Chrissie Hynde excited back in 1973 – when she moved from Akron, Ohio to be closer to the music that set her own destiny – are still the things that get her excited now.

She grabs the record on top of the pile, *Spooky Two* – the Jimmy Miller-produced 1969 album by soulful Anglo-American rockers Spooky Tooth and asks me if I know it. I confess that I don't, but that merely compounds her excitement. Because the best bit of being into records is turning someone onto something they've never heard before. "What guys sing like that anymore?" Hynde exclaims, as Mike Harrison's voice takes flight on Feelin' Bad. "I mean, *really*. Who's around now who can do that?"

Then she pulls out three more albums: Aldous Harding's most recent release, *Warm Chris*, Kim Fowley's 1975 album *Animal God Of The Streets* ("a fucking *flex* of a record") and the 1973 debut by Bostonian singer-songwriter Andy Pratt, an old favourite from her stoner days.

Over 45 years have elapsed since Chrissie Hynde alighted upon Sam Cooke's The Great Pretender as the inspiration for her own band's name, in the process graduating from *NME* writer into occasional cover star. Iconic – a term rendered almost meaningless by overuse – regains its original power when applied to her. The look which distinguished her when The Pretenders debuted with their new wave reading of The Kinks' Stop Your Sobbing is the look she carries off just as effortlessly in 2023. In early interviews, she claimed that The Pretenders would cease to exist if even one of the original line-up were to leave. But lived experience has a way of toppling the romantic ideals of youth. In the 18 months after they topped the charts with their self-titled debut album, the drug-related deaths of bassist Pete Farndon and lead guitarist James Honeyman-Scott left her, she felt, with no option but to keep the name going in their memory. During their Glastonbury set this year, she did what she has done during every Pretenders gig since those tragedies. She thanked them and declared that she wouldn't be there now were it not for their early contribution.

However, the most notable thing about that Glastonbury performance concerns the musicians who *were* there. Reprising his brief post-Smiths tenure as a Pretender, Johnny Marr came on a third of the way into their set and stayed for the duration. Dave Grohl also stopped by to play drums on Tattooed Love Boys. And watching from the side was Chrissie's crush-turned-confidant, Paul McCartney, who she managed to entice onstage just long enough for the throng to emit a delighted cheer. Of that moment, she recalls, "He was standing at the side of the stage; I thought, I'll just drag him out to say hello. But because he didn't have an instrument, it was like he got shy. I've never seen him like that."

All of which somehow cuts to the core of the contradiction that defines her. During our three-hour conversation, she deflects all compliments in order to shine a light on her musical co-travellers. She calls herself "a ringleader – I'm really just there to get the best out of them." And yet, the company she keeps speaks volumes about the esteem in which her peers regard her. As a songsmith of the first order, it sometimes feels like she's been hiding in plain sight ever since her first self-written single, Kid, revealed her early mastery of her craft. In 1999, perhaps embarrassed that they hadn't given the creator of Brass In Pocket, Back On The Chain Gang, Talk Of The Town, I'll Stand By You and 2000 Miles a single award up to that point, the Ivor Novello committee gave Chrissie Hynde the Outstanding Contribution to British Music prize.

"WHAT GUYS SING LIKE THAT ANYMORE? – I MEAN, *REALLY*. WHO'S AROUND NOW WHO CAN DO THAT?"

Song for song, The Pretenders' 12th album, *Relentless*, significantly ups the strike rate with tender jangle-pop gems (Losing My Sense Of Taste, A Love), consummate storytelling (The Copa, Merry Widow) and diaphanous ballads such as I Think About You Daily. Contributing to the latter song was Radiohead's Jonny Greenwood, who exclaims, "It was a genuine honour to score strings for Chrissie. The arrangement wrote itself because of that voice… Her continuing passion for creation was an inspiring experience from the first email to the last note of the recording."

At the end of our afternoon together, she cues up a selection of songs from an as-yet-unreleased collaborative project featuring several well-known artists. All of which prompts your correspondent to ask if anyone has ever said no when invited to play on one of her songs...

Without missing a beat, she replies, "That's what Neil Young asked me when he came to play on my solo record."

As a teenager in Ohio, your love of pop was clearly different to that of your peers. Most kids are happy just to buy the records and gaze at their idols on the pages of magazines. You went to gigs and hung around in the hope of meeting visiting musicians. And often you did.
Yeah, I'd do things like practise The Beatles' autographs and memorise all their birthdays. I can still do their autographs now.

Have you told Paul McCartney that?
Kind of. I was [at Paul's house] one time and I showed his son, James – who then took it right in to Paul: I was really embarrassed that he did that. I remember exactly where I was standing when I saw The Beatles' first single cover – it was for I Want To Hold Your Hand in the Discount House where my parents did their groceries and there was a little record department. The one thing I prayed for aged 14 was: Let me meet Jesus and let me meet Paul McCartney.

And now he's your friend. At Glastonbury, he was the one who turned out to see *you*.
I see Paul all the time, and the thing about him is that he will always have a go. You know, back in 1999, I did [all-star tribute] *Concert For Linda* [McCartney]. I spent a year on the phone putting that together, and I said to Paul, "If you want to play, we'll have some songs ready; and if you don't feel like it, that's no problem." But boy, he got out there and was rocking at the end. I thought the same thing was going to happen at Glastonbury, but it wasn't to be.

One British pop star you did meet as a fan back in the 60s was Ray Davies.
I was 17 and I drove with my friend 100 miles to Pittsburgh where The Kinks were playing, and we sat out on the kerb after the show, getting ready to drive back in her Volkswagen Beetle. They came out and walked by! Ray dropped a towel that he was carrying. He bent down to pick it up and we looked at each other. It's not like he would remember that in a million years – *I* remembered it, though.

The motorcycle girl (and boys): Pretenders in 1979 (l-r): James Honeyman-Scott in period skinny tie, Chrissie Hynde, Pete Farndon, Martin Chambers. (inset): Music press cover stars

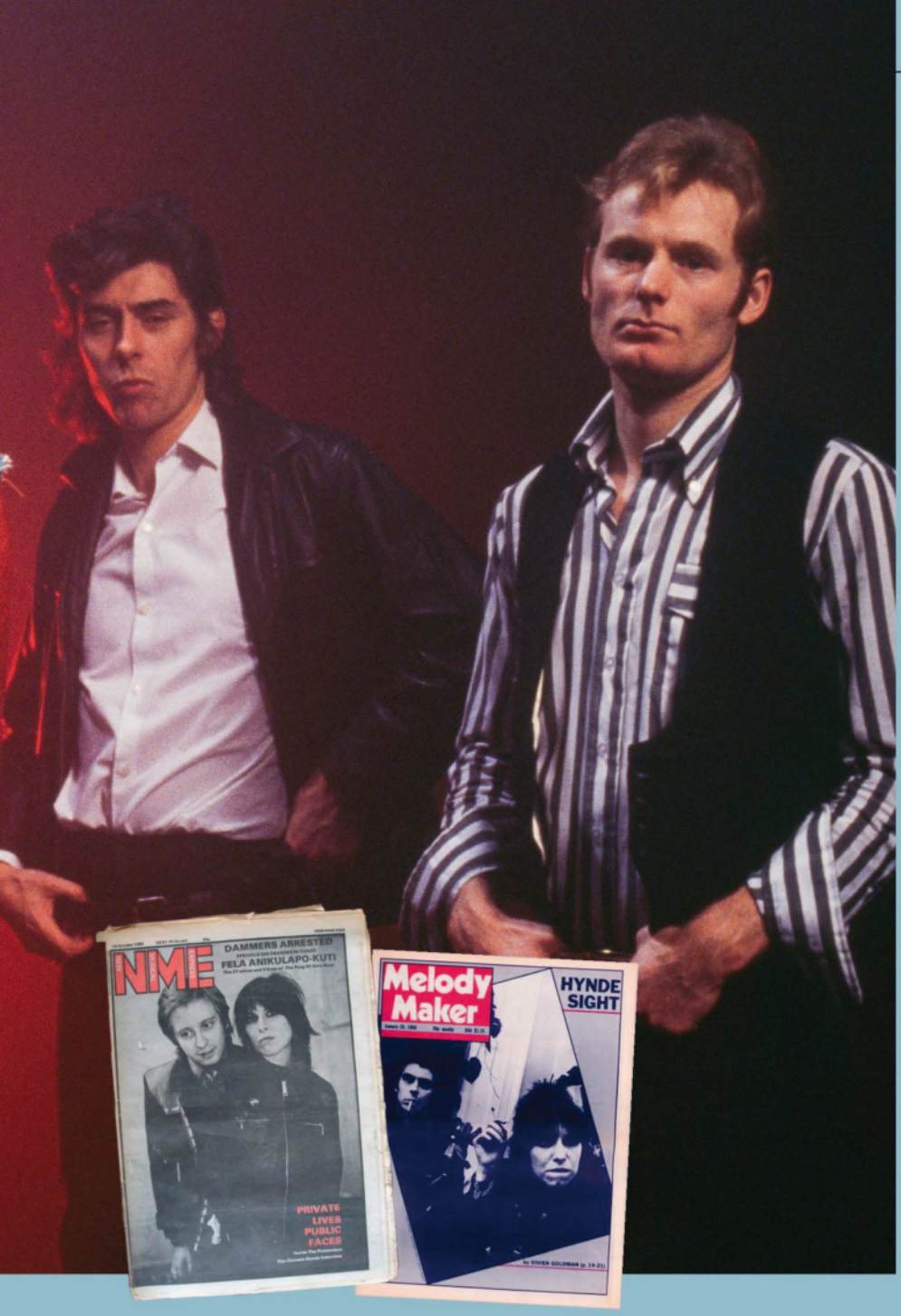
"SINCE PETE AND JIMMY DIED IT'S KIND OF LIKE A PRETENDERS TRIBUTE BAND... CALLED THE PRETENDERS"

Obviously, you ended up in a relationship and had a daughter together in 1983.
I never saw that coming, either. Because, you know, I met a lot of my heroes, but that doesn't mean I went on and had children with them. I had a picture of Iggy Pop on my wall in Akron, Ohio and because it came next to review in the *NME*, I thought, wow, everyone in England must be a fan of Iggy, so maybe that's where I should go. I needed to get out of Ohio for a few reasons. I was starting to mix with some bad people [the gang she refers to in her 2015 memoir *Reckless* as "the heavy bikers"] and that could have ended badly. Besides, nothing was going to happen for me in Ohio. When I left, I just wanted to see the world: that's why I still like being on tour.

I wanted to see the world, and I could only speak English, so this was the obvious place. I didn't know I'd be here forever. Within a few months, I went to a party – I don't even know where, maybe Acton. I didn't know anyone. But there was this guy there; we started talking and I mentioned that I'd only brought three albums with me, and two were by Iggy, and this guy said, "Iggy Pop? I know him!" It was once I got to know this guy and he'd moved into my flat that I realised, "That's the guy who wrote the article that inspired me to leave!" It was [legendary *NME* writer] Nick Kent.

Funny you should mention Nick Kent. There was an interview he did with you for *NME* in 1979. In it, you said to him, "I remember you saying to me when I started writing for *NME*, 'Chrissie, just wait till you see your name in print, it will knock you out so much.' Well, it didn't, and all the good things that have happened since from hearing the record on the radio through to being on *Top Of The Pops*, none of those obvious things provided me with any great bursts of egotistical joy.'"
Well, I don't know if "egotistical joy" is the right term. But certainly, none of the things … I'm happy if people like it, but I never get a feeling of inner congratulations. I'm just glad

Photo: Getty



I'm not waiting on tables. I don't really rise above that.

Whenever I see you play live, it reminds me that there aren't many front people who enjoy their band as much as you seem to.
Yeah, although I wasn't enjoying it in the lead up to when we fired Pete Farndon, and then when Jimmy Scott died. I mean, who would see that coming? My forte is overseeing the band. I can tell what makes people sound their best. For example [long-time drummer] Martin Chambers is the best at what he does, he's very bombastic and, as a rock player, he's a riot to watch.

So why is he missing from the present line-up?
Right now, he's probably out with his binoculars in Hereford, watching birds. He loves wildlife and nature and that's where his heart is. But in terms of the band… he's an old man; he's my age, but it's a very physical thing, playing drums, and on anything physical, you have to stay on it the whole time. So, when Taylor Hawkins died, we had Martin come to play with us on this tribute [concert at Wembley, organised by Dave Grohl]. I could tell Martin was struggling after three really bombastic songs. I don't feel it's necessarily right, talking about him behind his back here, but I do have to explain it from a musical fan point of view. It's not like I've retired Martin, but I'm a bit nervous about him on the road, because he's had some health issues, and seeing Taylor go that way at a much younger age…

And also, you've struggled in the past with what happened with Pete and Jimmy. It's no secret that you felt a measure of guilt about what happened to them.
I *am* guilty.

Guilty is a big word.
No, it's not big if you are guilty. It's big if you feel guilty and you're not guilty. But if you really are guilty, then you should put your hand up and say, "Guilty as charged".

In what sense do you feel guilty?
Well, I didn't discourage the drug-taking, and I was part of it. So, you know, not that I was their mother, and we went on the road, and it was very hardcore, and I was having problems with Pete – so, perhaps not *guilty*, but there's an element of wishing you'd done better. Since Pete and Jimmy died and because I've had to replace people, it's now kind of like a Pretenders tribute band, named The Pretenders.

And yet, in a sense, the current line-up of The Pretenders is more of a band than it ever was. Most of the first two albums were solely written by you. But this new album and its predecessor *Hate For Sale* – both have been entirely written with your guitarist, James Walbourne.
And he's a guitar hero.

Listening to so many of your songs, through the decades, what's clear is that you've internalised the classic pop song. I think it probably happened before you first picked up a guitar, back in the 60s when you had your head completely turned by the British beat boom and Motown. You can pick out Pretenders songs from any era – Back On The Chain Gang, I'll Stand By You, Never Do That, You Can't Hurt A Fool – and most of them adhere to that formula. It's like you're your very own Brill Building. I don't mean to embarrass you…
I do embarrass easily, that's for sure. But no, carry on, I can't take a compliment, but …

Well, let's take Back On The Chain Gang, the first song you recorded after Jimmy and Pete died. It has the most perfect middle-eight imaginable, because first of all, it's eight bars long – hardly any middle-eights are ever eight bars long! – and it goes out of the second chorus and into the middle-eight seamlessly. And then it goes back into the guitar solo just as smoothly. Now, I'm sure you didn't sit down and think, "I'm going to write a song that obeys all the rules of a classic song…"
Look, I'm not a hard-ass, I'm a girl from the suburbs, but I grew up during the Vietnam War around LSD, and I grew up when Hell's Angels were security guards at gigs and they were the best-looking guys, because of the way they dressed. I didn't know … how dangerous it was out there, for all those aspects: for the drugs, the bikers, but the music was the one thing in the 60s that united everyone. We were *all* listening to these songs. These classic records, I mean, I was referring yesterday to Go Now by The Moody Blues, a perfect record, kind of lo-fi, real fast fade at the end. Anyway, those records, if you listen to them and you have a good musical memory, then I guess you just learn – most of us are self-taught. I can't read music; I still go by the dots on the guitar. I don't even know most of the chord names.

Going back to Back On The Chain Gang, didn't George Harrison say that there was a

chord in that that he invented – "an A7 with an F on top" – and used on The Beatles' I Want To Tell You?
Oh, I don't know if he said that, but I sat next to him on a plane once. He said, "What was that chord?" and I went, "I can't remember." I'm not a great player, I just do my little thing and figure it out, but as far as the counting and everything, if someone says, "You've missed a beat there," in the early days, I would say, "Well, that's how it goes, so just memorise it."

Once you moved to London, you got a job working for Malcolm McLaren and Vivienne Westwood in their Kings Road boutique Truth Loves To Go Naked, which later became Sex.
That didn't last long, though – they fired me. Why? Because Nick Kent came in with a belt and was trying to whip me with it and Malcolm ducked behind the counter. While that happened, a guy who used to just come in and sit there, he stood up and punched Nick in the face and knocked a tooth out. So, Nick was flat on his back, and then Malcolm ran out. The next day, Vivienne said, "Um, it's too confusing when you're here, Chrissie," and that was it.
I saw a bit of Danny Boyle's dramatisation of that time [2022's Hulu miniseries, *Pistol*] and [grimaces at the memory of her depiction]… I was mortified because actually, at that time, I didn't look glamorous or cutting edge. I still looked like I dressed out of the Summit Mall in Akron, Ohio.

So, did that sartorial shift happen gradually?
I started making my own clothes. I always loved to sew, so we'd go to Oxfam, get a pair of jeans and peg them and then write free association words all around them. I gave Sid [Vicious] that little padlock that had been on my squat, that's what he had on his neck. And now I see it in, like, every jeweller's in the world; Tiffany, they all have that little lock in gold, and I'm like, fucking hell, just go to the hardware store on Chelsea Green, where I got it! You know, we made our own shit.

It must have been a quite ambivalent feeling for you, being at the epicentre of punk. Almost everyone on the scene – all the people you were friends with, The Damned, The Clash, the Pistols – got into bands before you did. You were on the outside, writing about these artists for *NME*, when all you wanted was to be one of them. And the clock was ticking…
I used to cry! It was so frustrating. I was on that *White Riot* tour because I tagged along on the bus. I'd watch them and, I'm like, "Oh, God!"

The classic line-up: "My forte is overseeing a band"

And you'd briefly been in bands with these people. You worked with Mick Jones before he hooked up with Joe Strummer. You formed a group with Captain Sensible and Rat Scabies. You watched them all enjoy huge success.
I'm not going to go into gender stuff, because I don't believe any of it and I've never been discriminated against and I don't believe any of that. In the arts, that doesn't exist. But there is one thing for sure: a female voice is different than a male voice. So, you know, do you want a saxophone or a piccolo? It's a choice, and I can see why a lot of guys didn't want a piccolo. But I never felt held back because I was a girl.

"HAVE I HAD TO WORK HARDER BECAUSE I'M A WOMAN? NO. FEMINISTS *HATE* IT WHEN I SAY THAT"

Who would dare discriminate against you?
Well, I mean, obviously, I've had to think about it, because it comes up a lot: "Have you had to work harder because you're a woman?" No. Feminists *hate* it when I say that. But I haven't. Guys will carry my guitars. And I think I've been given possibly more credit because I'm a girl, because I was a little bit the odd one out. I have a lot of male sensibilities; you know, I like boxing. I like men in music, I like rock guitar heroes. I've got more of a tomboy thing. I love hanging out with my girlfriends, but frankly, girls talk a lot, and they are more emotional and they talk about their private life, and I don't want to get into all that – not in the band. Also, I'm not trying to come on to anyone. I'm not using these feminine wiles to get anything. I can just recognise what men are good at. If I say, "Play that," they're like, "Oh, God, she's right, this *does* sound good."

After several false starts with musicians who would go onto success with other bands, Pete Farndon was the key that unlocked your route to success with The Pretenders.
Well, actually, before Pete, it was Lemmy [from Motorhead]. Lemmy told me about this drummer, and I saw him and got him in. This guy [Gaz Wilde], he didn't stay the course, but was from Hereford, and he brought Pete [who was also from Hereford] into it. Pete and I then became romantically involved and that almost ended in disaster.

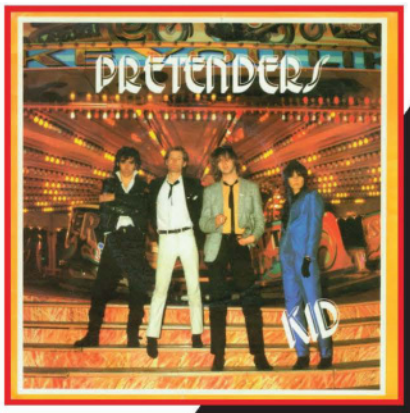
What's interesting is that Pete looked like a guy who punk had passed by. He dressed like an old rocker.
Because he loved Johnny Thunders, see.

Was there a moment when you thought, "OK, I think I've found the sound"?
Once the three of us were in the room together, that's when I found it. You know, I'd found Pete, and then the only reason Jimmy ended up in the band was because I was desperate to get

Photo: Getty

PRETENDERS

PRETENDERS
Stop Your Sobbing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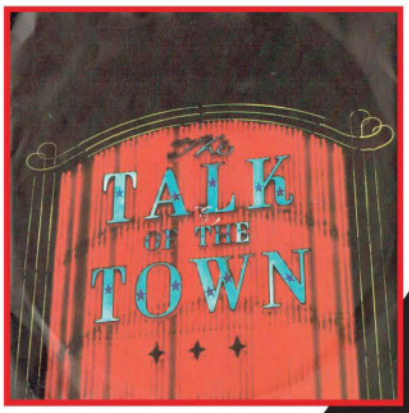
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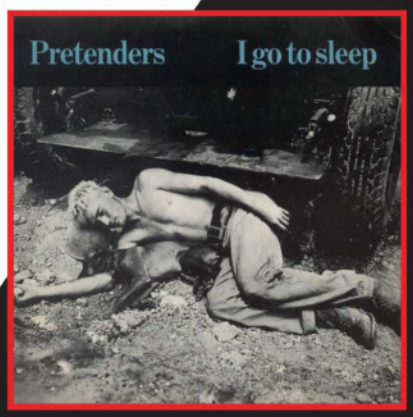

Pretenders
I go to sleep

PRETENDERS
BACK ON THE CHAIN GANG

THE PRETENDERS
DON'T GET ME WRONG

The Pretenders
Hymn to Her

I'LL STAND
PRETENDERS
BY YOU

THE PRETENDERS
LEARNING TO CRAWL

PRETENDERS
packed!

PRETENDERS
LAST OF THE INDEPENDENTS

PRETENDERS
¡VIVA EL AMOR!

Followers of Chrissie – the Pretenders attract famous friends to Glastonbury 2023 (clockwise from top left): on the Park stage; with Dave Grohl and Johnny Marr; Paul McCartney says Hi; Ms Hynde herself fronts the band as Marr strikes a chord behind her. Opposite page: Hynde with guitarist and co-songwriter James Welbourne

Phil Taylor from Motorhead to drum in our band. You see, at the time, there were rumours that Motorhead were going to split up. Phil lived nearby in Ladbroke Grove, and I thought, if they're going to split up, I want him. So, my plan was to put together a little band and say to Phil, "We're auditioning a guitarist, but I don't have a drummer… would you mind sitting in?" Then Phil will hear what we're doing, and if Motorhead *do* break up, he'll want to join us. So that's how Jimmy Scott entered the picture, just to play this game. Then once I heard Jimmy and we made a demo together – well, to start with, I didn't even really like Jimmy and he didn't like me, but once we both listened to the music, we were like, "That's it." That was The Pretenders.

I read somewhere that the reason Brass In Pocket sounded disappointing to you was that you were trying to do more of a soul thing that you felt didn't quite come off.
It sounded like it wanted to be a Motown song and it didn't quite make it. Someone compared it to Hold Your Head Up by Argent and said it was plagiarism. But hey, there's only 12 notes, so you're going to get some overlap.

That's ironic, because when I heard Woman by John Lennon, I thought, He's heard Brass in Pocket...
Wow. Well, that's one of his great songs, so I doubt it…

The guitar all the way through Woman – it's just like Brass In Pocket. And John wrote it in Bermuda just a few months after Brass In Pocket had topped the chart.
Oh, yeah [sings], oh, yeah. Uh-huh. That's amazing. I mean, John, he is still my favourite singer of all time.

Dave Hill signed you to [The Pretenders' first label] Real Records. When [photographer] Adrian Boot did your first photos, Dave introduced you to him with the words, "This is Chrissie Hynde. She's a star." Was it odd having people suddenly see you in that way?
Well, that doesn't really land on me. I bumped into Paul Weller one time – he lives across the street – and he was going to be playing The Forum in Kentish Town. I'd bought tickets for the show. But then I realised there was a boxing match I wanted to see. So, when I saw Paul getting a coffee, I said, "I had tickets for your show tomorrow, but I'm not going now because there's a fight I want to see on TV." And he said, "Oh, Chrissie, you didn't have to buy tickets, I would have got you tickets." To which I replied, "What's the point of being a rock star if you can't buy your own tickets?" And he went, "Is that what you think of yourself as – a rock star?" So, I said, "What do *you* think of yourself as?" and he went, "A musician." Anyway, he was also playing the following night, so he gave me tickets for that. And I mean, obviously, I was being somewhat facetious when I called myself a rock star, but *he* wasn't being facetious in *his* reply. So, after the gig, I walked out on the street and bought a bootleg t-shirt. And the next day, I went up to Paul and said, "Great show, thanks for the tickets. And then I went out and bought the T-shirt, so I guess you are a rock star after all!" Just as Paul doesn't think of himself as a rock star, I don't really think of myself as a musician – I feel like I'm someone who got away with it.

The first song of yours that anyone ever covered must have been Grace Jones' version of Private Life?
Yeah, I remember exactly where I was. We were touring in Germany, and after a gig we ended up in this basement club in Hamburg. That came on and I was blown away. It had Sly and Robbie on it, and I thought, "That's how it's supposed to sound".

With that first incarnation of The Pretenders, the wheels came off pretty quickly. The 1981

Photos: Tina Korhonen; Vi Price

tour was a catalogue of atrocity. You were all drinking a lot and you got yourself arrested in Memphis – what for, exactly?
I picked up this guy on the road who I'd known from Ohio. He showed up in Orlando, and he had a Corvette Stingray, and he was fun, so I brought him on the road for a while. We were in a bar called Friday's in Memphis [*as featured on the back cover of Big Star's* Radio City – *power pop Ed*]. Everyone was in there – all the band and crew. I had to go to the loo and there was a long queue to the ladies' room, so I went in the men's room, and this guy I was with, Scotty, he really had a go at me. He was trouble, and he was like, "What are you doing, going in the men's room?" and I was saying, "What's your problem?" Anyway, we ended up in a back room at Fridays, having an argument, and one of the waiters or managers came up to us and said, "You have to move from this section, we're closing it." And because I was loaded, I really took exception to this, and I said, "Fuck you" – I wasn't going to leave. So, I ended up being stood on by a security guy while they called the police, who put me in the back of this police car with handcuffs on. I somehow slid my hands out of the cuffs and rolled the window down and said, "Excuse me, constable, I believe these are yours." So then that kicked off, and next thing you know, they're putting me in leg shackles and handcuffs behind my back. And again, because I was loaded, I kicked all the windows out of the police car. So, I had to spend the night in jail. The next day, everyone was pissed off at me – and with my wrists all swollen, we had a show to do. The next month, *Rolling Stone* heard what had happened and wrote up the story – which sort of added to my "rock icon" status, because when you kick the windows out of a police car, it's cool. But the bad thing was, when I went to court for it, they dropped the drunk and disorderly charge and just had me destroying public property, which I thought was shitty, because why would I do that if I wasn't drunk?

Two years later, your first daughter, Natalie, was born, and you had to divide your time between motherhood and music. Was there a worry that that might, if not take your career away from you, undermine it?
Well, yeah. I mean, I wasn't thinking about a career. I had bigger things on my mind, because Pete and Jimmy had just died when I was pregnant, so, you know, I had to think about replacing [them]… putting a band together and having a baby. I'd never even *held* a baby: I didn't know anything about it. So… I just thought, fuck, I have to get on with it. I thought we were going to have auditions for bass players, and then two days after we fired Pete, Jimmy died, so it ended up being auditions for guitar players. And when Robbie McIntosh entered the picture, he brought a bass player [Malcolm Foster] along with him. So that was the band.

What occurred to me, looking at the timeline, is that when Natalie was born, you were having more success than her father [Ray Davies]. So, it would have made more sense for you to go on the road and for him to stay at home with the baby.
Well, I don't want to get into what was going on there, but let's just say a lot of mayhem ensued. We had to go on the road, we did a show at the *Us* festival – it was a big festival – and yeah, I'd just had a kid and it was at the side of the stage, waiting to be fed. You just have to get on with it, don't you?

You had a second daughter, Yasmin, with Jim Kerr in 1985, and ended up taking both children on the road, rather like Paul and Linda did.
Yeah, but Paul and Linda, they took the whole family, whereas it was just me, because I was – both at this stage, and for the rest of my life – a single parent. So, on that tour when I had two kids, and they were in carry cots, I had two nannies and we were on a bus. So, I was on the bus with the nannies, and I wasn't sleeping very well, but I got through it. After they were babies, I didn't take them on the road. The only thing I know for sure is that kids like routine, so they like to know their bedtime and all of that stuff. I don't think chaos is good for children.

You still managed to have hits through this time: 2,000 Miles, Don't Get Me Wrong, Hymn To Her, I Got You Babe [with UB40]…
You just have to get on with it and do the best you can. But my priorities changed. I never left my kids overnight once until they were about three or four. I did everything in my power to keep things stable and normal for them, so there was no fame involved. I don't think they were aware of what I did. That all changed when I appeared on *Friends*, but when I agreed to do that, I had no reason to believe it would be this huge thing. It just so happened that Warner Bros were putting out an album to go with this new TV show. Well, we were on Warners at the time, and we had just made an album and we had some extra tracks – one of which was Angel Of The Morning – and actually, Chip Taylor, who wrote it, wrote me a handwritten letter saying how much he liked our version. Anyway, they said, "Do you have any tracks we can put on this *Friends* album?" So we said, "Yeah, take Angel Of The Morning." Then, sometime later, they said, "Would you come to LA and be in the show? All you have to do is sit in the background and play Angel Of The Morning at a coffee shop." And I thought, well, no one in the UK is ever going to hear of it, because it's in America. It was only when I got to the dressing room and every American magazine was laid out there – and *Friends* was on the cover of all of them. I thought, "Fucking hell, this is big!" I'd done everything to not be famous, and that sort of blew the lid off it for me.

I've seen The Pretenders a few times over the years, but that Glastonbury set might have been the best. Your visible connection with Johnny Marr leads me to wonder why his tenure in The Pretenders was so brief.
The one thing I do pride myself on is that I've had the best guitar players ever. After Jimmy died, Robbie McIntosh was with me for a long time – but then when he got a bit burnt out and left the band, I thought my luck had run out. It seemed so impossible to imagine finding a suitable replacement for him. I told our manager at the time, Paul McGuinness, and he said, "Well, The Smiths have broken up, so why don't we call Johnny Marr?" Now, I have to be perfectly honest: I'd never listened to The Smiths, because by the time The Smiths came out, I was constantly on the road with The Pretenders – and I didn't even know what Johnny Marr looked like. So, when the doorbell rang, anyone could have told me they were Johnny Marr and I'd have believed them.

"TO BE HONEST, WHEN THE DOORBELL RANG, ANYONE COULD HAVE TOLD ME THEY WERE JOHNNY MARR"

It must have helped that he looks like a rock star.
The second I opened the door, we were in a band together. I looked at him and said, "Hey, let's go to the Marquee, there's a band on." We jumped in a cab, went to the Marquee, listened to this band for about 20 minutes, looked at each other, and went, "This is boring," went out into an alley, rolled a spliff, and just listened to some demos that he'd made – which sounded just

like James Honeyman-Scott, who I found out is one of his biggest influences.

The raw opacity of David Wrench's production on your new album seems ideal for the road-ready 2023 version of The Pretenders.
Yeah, we pretty much recorded the backing tracks live in the same room, so that we could see each other, and I could orchestrate and conduct a little bit. There's a song, Merry Widow, which sounds very rough, because at one point, I thought, "No, no, don't stop, don't stop, keep going!" So, there are times where everyone's totally in the moment.

Merry Widow is like a great lost folk-rock song.
Yeah. There's definitely a bit of Spooky Tooth in there.

Also on the record, you had Neil Young do a cameo.
That's right. There was a song on there [Down The Wrong Way], and it sounded like a Neil Young song. Now, far be it from me, I would never call Neil Young and say, "Will you play on my album?" I mean, who would do such a thing? But then, I thought, well, we *could* get Neil to play on it. So, I got in touch with Neil's manager Elliot Roberts, sent him the song and Elliott said, "Well, we're going to be in town, so if you can get an engineer, we'll come in and do it." So, Neil came down, played the solo, then Elliot turns to me and goes, "You know, Neil's never done an overdub before?"

You're not dissimilar to Neil Young in some ways. You both look pretty much exactly as you did 40 years ago. And notwithstanding the occasional sonic detour, your fidelity to the basic principles of rock'n'roll as you see them has remained steadfast.
My thing is, if you make some form of art, whether it's writing a book or doing a painting, or making music, it's not really for the glory that you get it out to an audience; You do it because that's the purpose of art. If you write a book, it's for someone to read; if you do a painting, it's for someone to look at; if you make music, it's for someone to listen to. So, if you don't see it all the way through, it's like you haven't quite finished the project. Doesn't matter if it's a stadium or it's in a local pub. And the people who come to see you do your thing, either they were once in a band or would like to be in a band. You're living out a kind of fantasy, and I don't take that lightly. That's what I get off on – seeing someone in the audience and I think, "I bet that guy was a bass player and he stopped playing, and now he's looking at my bassist, thinking, 'Fuck, I wish I were still playing.'" It's a kind of communion. We're all drinking from the same cup. RC

Relentless ***is released via Parlophone.***

Hynde in 2023: "You're living out a fantasy"

Photo: KI Price

FROM THE JAM

ALL MOD CONS

45th Anniversary Tour

plus special guests

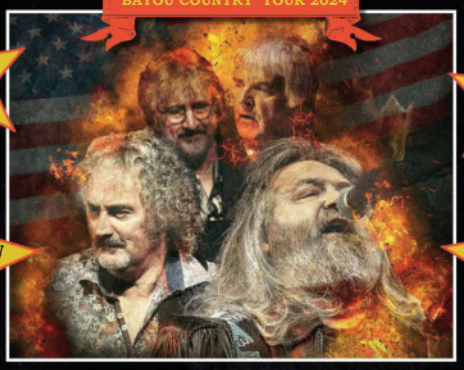
SKIDS

Purple Hearts

Fri 06 Oct GILLINGHAM ■	Sat 18 Nov FROME ■	Fri 15 Mar TUNBRIDGE WELLS ■	Sat 20 Apr LEAMINGTON SPA ■
Sat 07 Oct IPSWICH ■	Fri 24 Nov EXETER ■	Sat 16 Mar NORWICH ●	Fri 26 Apr ABERDEEN ●
Fri 13 Oct SWINDON ●	Sat 25 Nov FALMOUTH ■	Fri 22 Mar BIRMINGHAM ■	Sat 27 Apr GLASGOW ●
Sat 14 Oct READING ●	Fri 01 Dec 2023 GUILDFORD ●	Sat 23 Mar BASINGSTOKE ■	Fri 03 May NEWCASTLE
Fri 27 Oct SHEFFIELD ●	Sat 02 Dec BEDFORD ●	Fri 29 Mar CARDIFF ●	Sat 04 May BLACKBURN ■
Sat 28 Oct LEICESTER ●	Fri 08 Dec HASTINGS ●	Sat 30 Mar LLANDUDNO ●	Fri 10 May DORKING ■
Fri 03 Nov BOURNEMOUTH ■	Sat 09 Dec LONDON ● ■	Fri 05 Apr LINCOLN ●	Sat 11 May MARGATE ■
Sat 04 Nov BRISTOL ■	Fri 19 Jan NORTHAMPTON ■	Sat 06 Apr MANCHESTER ●	Fri 17 May 2024 LIVERPOOL ●
Fri 10 Nov WOLVERHAMPTON ●	Sat 20 Jan CAMBRIDGE ●	Fri 12 Apr LEEDS ●	Sat 18 May 2024 BELFAST ●
Sat 11 Nov COVENTRY ●	Fri 26 Jan EDINBURGH ●	Sat 13 Apr NOTTINGHAM ●	● + THE SKIDS
Fri 17 Nov SOUTHAMPTON ■	Sat 27 Jan PERTH ●	Fri 19 Apr PETERBOROUGH ■	■ + PURPLE HEARTS

CLEARWATER ★ CREEDENCE ★ REVIVAL

'BAYOU COUNTRY' TOUR 2024



THU 18 JAN SHEFFIELD THE LEADMILL	THU 15 FEB GLOUCESTER GUILDHALL	THU 07 MAR WIMBORNE THE TIVOLI	SAT 23 MAR MARGATE DREAMLAND
FRI 19 JAN BUXTON OPERA HOUSE	FRI 16 FEB MILTON KEYNES MKII	FRI 08 MAR BATH THE FORUM	THU 28 MAR GLASGOW QMU
SAT 20 JAN MANCHESTER O_2 RITZ	SAT 17 FEB BIRMINGHAM THE CROSSING	SAT 09 MAR EXMOUTH PAVILION	FRI 29 MAR EDINBURGH QUEENS HALL
THU 25 JAN COLCHESTER ARTS CENTRE	THU 22 FEB NEWCASTLE WYLAM BREWERY	THU 14 MAR SWANSEA GRAND THEATRE	SAT 30 MAR PERTH CONCERT HALL
FRI 26 JAN BEDFORD CORN EXCHANGE	FRI 23 FEB LEEDS BECKETT UNIVERSITY	FRI 15 MAR CARDIFF TRAMSHED	SUN 31 MAR ABERDEEN MUSIC HALL
SAT 27 JAN BASINGSTOKE THE ANVIL	SAT 24 FEB SCARBOROUGH THE SPA	SAT 16 MAR LIVERPOOL EVENTIM OLYMPIA	THU 04 APR COVENTRY HMV EMPIRE
FRI 02 FEB BLACKBURN KING GEORGES HALL	FRI 01 MAR BURY ST. EDMUNDS THE APEX	THU 21 MAR WORTHING THE VENUE	SAT 06 APR LONDON INDIGO AT THE O2
SAT 03 FEB BELFAST LIMELIGHT	SAT 02 MAR SOUTHEND CLIFFS PAVILION	FRI 22 MAR GILLINGHAM GLASSBOX THEATRE	

FEBRUARY

21 Leeds The Old Woollen*
22 Liverpool The Cavern*
23 Manchester Band on the Wall*
24 Glasgow Saint Lukes*
25 Edinburgh Liquid Room*
28 Bristol St. George's
29 Southampton The 1865

MARCH

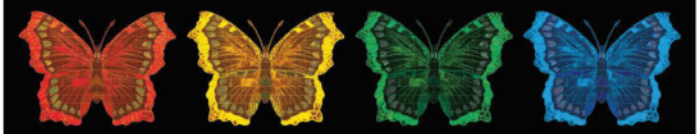
01 Exeter Phoenix
02 Leamington Spa The Assembly
04 London Union Chapel*
05 London Union Chapel**
06 Canterbury Gulbenkian Theatre**
07 Brighton Chalk*
08 Birmingham The Crossing**

+ support: Kill the Pain*, Dead Chic**

NOUVELLE VAGUE

20th Anniversary Tour

THE house of love



1ST DEC
LEAMINGTON SPA
THE ASSEMBLY

15TH DEC
LONDON
THE ELECTRIC BALLROOM

THE PRISONERS

+ VERY SPECIAL GUESTS
+ DJ STEVE LAMACQ (BBC 6 MUSIC)

LONDON
ROUNDHOUSE
FRIDAY 24 MAY 2024

1978 (SO) SPECIAL

THE 50 BEST RECORDS OF 1978

By Chris Roberts

Bruce Springsteen *Darkness On The Edge Of Town* (CBS 86061, LP, printed inner, UK, 6/78, No 14, **£18**)

Stripping down his Wall Of Sound, Bruce's fourth brooded over bruised American dreams, honing his mythology.

Elvis Costello *This Year's Model* (Radar RAD 3, LP, initial copies with free 7", UK, 3/78, No 4, **£25**)

A couplet-spitting, melodically sharp second, which confirmed Costello would be pumping it up for years to come.

The Jam *All Mod Cons* (Polydor POLD 5008, LP, printed inner, UK, 11/78, No 6, **£25**)

Weller had to be persuaded that Down In The Tube Station At Midnight wasn't a dud: The Jam's third tackled class issues with vigour.

Talking Heads *More Songs About Buildings And Food* (Sire K 56531, stickered sleeve, printed inner, LP, UK, 7/78, No 21, **£20**)

The New Yorkers' second (first co-produced with Eno) took it to the river of clipped dance grooves and dry observation.

Culture *Baldhead Bridge* (Joe Gibbs Record Globe import, Jamaica, 1978 [UK release 1980, Laser LASL 7], **£20**)

From the same Joe Gibbs-produced sessions as 1977's *Two Sevens Clash*: a roots reggae classic.

Peter Gabriel *Peter Gabriel (aka Scratch)* (Charisma CDS 4013, LP, insert, UK, 6/78, No 10, **£12**)

Switching producers from Bob Ezrin to Robert Fripp didn't dilute solo Gabriel's grasp of slow-burn drama on his sinister second.

Pere Ubu *The Modern Dance* (Mercury 9100 052/ Blank BLANK 001, LP, UK, 1/78, **£40**)

"Wilfully ugly," said *Rolling Stone*, but this art-punk debut surfed raucous rhythms, as did the same year's *Dub Housing*.

X-Ray Spex *Germfree Adolescents* (EMI INS 3023, LP, laminated sleeve with lyric inner, UK, 11/78, No 30, **£40**)

Having told bondage where to go, Poly Styrene and sax-toting band broadcast their super-smart faux naivety.

David Johansen *David Johansen* (Blue Sky SKY 82335, LP, UK, 3/78, **£8**)

Escaping the New York Dolls with Sylvain Sylvain in tow, the singer offered a funky but chic take on sleaze-glam tropes, emphasising his heterosexuality.

Siouxsie & The Banshees *The Scream* (POLD 5009, LP, printed insert, UK, 11/78, No 12, **£20**)

An icy landmark debut which pretty much invented the "angst and angularity" of post-punk. A (metal) postcard from the edge.

Penetration *Moving Targets* (Virgin V 2109, LP, luminous vinyl, UK, 10/78, **£20**)

Among the most durable punk albums of the era, the County Durham outfit fused tunes, dynamics, and a cracking Patti Smith cover.

Captain Beefheart *Shiny Beast (Bat Chain Puller)* (Virgin V 2149, LP, printed inner, UK, 2/80 (US 10/78) **£20**)

Despite lawsuits and re-recordings, Van Vliet emitted a (relatively) accessible work that mangled genres, constructing new ones.

The Rolling Stones Miss You (Rolling Stones Records 12 EMI 2802, 12", UK, 5/78, No 3, **£12**)

The Stones responded to punk by blithely missing an episode and advancing to disco, releasing this big pink vinyl 12". Thanks to Bill Wyman's uncredited bassline, some girls liked it.

Magazine *Real Life* (Virgin V 2100, LP, UK, 6/78, No 29, **£30**)

Though the two highlights – Shot By Both Sides and The Light Pours Out Of Me – had been co-written with Pete Shelley, Howard Devoto's new band's debut exuded flair.

Tom Waits *Blue Valentine* (Asylum K 53008, LP, UK, 9/78, **£30**)

Six albums in, the West Coast growler had found his voice. A cover of Somewhere from *West Side Story* introduced tales of hookers, Romeos and graveyards.

XTC *White Music* (Virgin V 2095, LP, black inner, UK, 1/78, **£20**)

Dodgy title? It was almost called *Black Music*. The Swindon art-rockers' debut, their first of two LPs this year, was a hyperactive snowstorm of post-punk road maps.

Devo *Q: Are We Not Men? A: We Are Devo!* (Virgin V 2106, LP, printed inner, various coloured vinyl, UK, 8/78, No 12, **£30**)

With Eno producing (Bowie being mostly too busy) at Conny

Plank's studio, the Ohio oddballs' debut was ridiculous, irritating and stunningly original.

Buzzcocks *Love Bites*
(United Artists UAG 30197, LP, embossed sleeve, insert, UK, 9/78, No 13, **£30**)

Just six months after *Another Music In A Different Kitchen* came the punk poets' second, yielding the masterpiece, Ever Fallen In Love (With Someone You Shouldn't've).

Public Image Ltd.
Public Image (Virgin VS 228, 7", fold-out newspaper sleeve, UK, 10/78, No 9, **£30**)

As a grand statement of intent, this single has few peers. Eviscerating the Pistols and McLaren, it's a thrilling slalom, from Lydon's initial "Hello…"

The Clash
(White Man) In Hammersmith Palais
(CBS S CBS 6383, 7", initial copies in blue, pink, yellow or green sleeve, UK, 6/78, No 32, **£15**)

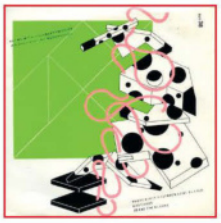
Give 'Em Enough Rope kept momentum, but the band's most significant release married ska and sociology, offering them a limo out of punk's cul-de-sac.

Kraftwerk *The Man-Machine*
(Capitol E ST 11728, LP, printed inner with rounded corners, UK, 5/78, No 9, **£30**)

Helping to define electro-pop, the Germans' seventh enjoyed a shock chart-topper in The Model. Looking good.

Thin Lizzy *Live And Dangerous*
(Vertigo 6641 807, 2LP, printed inners, UK, 6/78, No 2, **£25**)

Debates continue as to how much Tony Visconti overdubbed, but this sinewy double is often hailed as one of the strongest live albums ever.

Ian Dury & The Blockheads Hit Me With Your Rhythm Stick
(STIFF BUY 38, 7", p/s, UK, 11/78, No 1, **£3**)

Rising to top the charts in January 1979, this reason to be cheerful had everyone from Tiger Bay to Mandalay moving their body to and fro. There are two-off red vinyl editions out there somewhere, £600 and upwards . . .

Subway Sect
Ambition
(Rough Trade RT 007, 7", initially with yellow text, UK, 10/78, **£15**) "Take it or leave it as far as we're concerned…"

Insistent single from scrapped debut album hinted at why Joe Strummer called Vic Godard's band "number one".

Nick Lowe I Love The Sound Of Breaking Glass
(Radar ADA 1, 7", p/s, UK, 2/78, No 7, **£5**)

Parting the waves for the pure-pop variety of album, *Jesus Of Cool*, Lowe's breakthrough both satirised and saluted Bowie.

Wire *Chairs Missing*
(Harvest SHSP 4093, LP, UK, lilac printed inner, 9/78, No 48, **£80**)

Their second slightly relaxes the minimalism, with producer Mike Thorne encouraging some proggy fragmentation. A covert influence on Goth.

Gang Of Four *Damaged Goods*
(Fast Product FAST 5, EP, first pressing with b/w labels, dp delga press credit, some with sticker insert, UK, 10/78, **£50**)

Sexual politics, situationism, deconstructionism and game-changing punk-funk riffs coloured this three-track, 10-minute debut EP.

Patti Smith Group
Because The Night
(Arista ARIST 181, 7", UK, p/s, 3/78, No 5, **£7**)

Jimmy Iovine coaxed Bruce Springsteen into letting Patti finish off his half-written demo. Her glorious career-changing hit helped the *Easter* album rise.

Sylvester
You Make Me Feel (Mighty Real)
(Fantasy 12 FTC 160, 12", UK, 10/78, No 8, **£8**)

Energetic electronic gospel and "a cornerstone of gay disco" delivered with flamboyance and a fierce falsetto.

Television *Adventure*
(Elektra K 52072, LP, UK, red vinyl, lyric insert 4/78, **£20**)

Marquee Moon was the toughest act to follow, but, by any realistic standards, this was another guitar-redefining glory.

A Taste Of Honey
Boogie Oogie Oogie
(Capitol 12 CL 15988, 12", p/s, UK, 6/78, No 3, **£8**)

One of disco's perfect peaks, as Janice-Marie Johnson's singing and bass slinked silkily to platinum sales and a Best New Artist Grammy. For a shiningly soulful moment, producers, the Mizell Brothers, almost out-Chic'd Chic.

Althia & Donna
Uptown Top Ranking
(Lighting LIG 506, 7", UK, 11/77, No 1, **£5**)

The Jamaican teens ad-libbed over a DJ track as a joke, but, championed by John Peel, then *TOTP*, they skanked to one-hit-wonder glory in February '78.

Odyssey Native New Yorker
(RCA Victor PC 1129, 12", UK, 11/77, No 5, **£8**)

Another late '77 release, which shimmied off the vocal trio's debut album to international success, having previously featured on a Frankie Valli album.

Rose Royce Love Don't Live Here Anymore
(Whitfield K 17236, 7", UK, 11/78, No 2, **£2**)

As if the same year's Wishing On A Star hadn't proved their ballad chops, Gwen Dickey's voice now led an equally delicious swoon.

Kate Bush *The Kick Inside*
(EMI EMC 3223, LP, UK, 2/78, No 3, **£20**)

With Wuthering Heights launching young Kate to stardom, her opulent debut showed talent to match the hype. *Lionheart* purred just nine months later.

Blondie *Parallel Lines* (Chrysalis CDL 1192, LP, UK, 9/78, printed inner, No 1, **£20**)
Mike Chapman whipped the stylish pop giants into shape and every song scored on the New Yorkers' titanic third.

Chic *C'est Chic* (Atlantic K 50565, LP, printed inner, UK, 9/78, **£10**)
Ah, freak out! Released in the UK for a while as *Tres Chic*, Rodgers and Edwards entered their imperial phase, this second album converting rock fans to the joys of disco.

Tavares More Than A Woman (Capitol CL 15977, 7", p/s, UK, 11/77, No 7, **£3**)
The Gibbs had a surfeit of *Saturday Night Fever* super-songs: American brothers took their cover of this romantic reverie chartwards.

Hi-Tension Hi-Tension (Island IPR 2007, 12", UK, 4/78, No 13, **£5**)
Willesden Green's Britfunk pioneers' debut emerged from improvised jams yet caught the heat of underground black London.

Dire Straits *Dire Straits* (Vertigo 9102 021, LP, printed inner, UK, 5/78, No 5, **£20**)
Surprise hit Sultans Of Swing shunted the blues-rockers' Bob/Bruce-tinged debut to unlikely global success, and they were just warming up.

Bee Gees Night Fever (RSO 002, 7", p/s, UK, 1/78, No 1, **£2**)
Saturday Night Fever strutted across '77 but Gibbs' classics continued to boss the airwaves, as first this, then Too Much Heaven, seduced '78.

The Only Ones Another Girl, Another Planet (Columbia CBS 6228, 7", p/s, paper labels, UK, 4/78, **£60**)
Never a hit, Peter Perrett's flawless nugget is often nominated as the most thrilling pop (or power pop, or new wave) single of all time.

The Police Roxanne (A&M AMS 7348, 7", telephone p/s, UK, 4/78, No 12, **£15**)
Although only a hit when re-released after Can't Stand Losing You boosted the *Outlandos D'Amour* album, Roxanne defined the trio's early reggae-rock stylings.

Marvin Gaye *Here, My Dear* (Tamla TMSP 6008, 2LP, g/f, UK, 12/78, **£25**)
Gaye's bitter yet pleading "divorce album" was panned on release but has been reassessed as a confessional classic.

Bob Dylan *Street-Legal* (Columbia CBS 86067, LP, printed inner, UK, 6/78, No 2, **£15**)
With reviews ranging from reverence to ridicule, Dylan's 18th was his biggest British seller, thanks partly to Baby, Stop Crying's chart-friendly feel.

ABBA Take A Chance On Me (Epic S EPC 5950, 7", UK, 1/78, No 1, **£2**)
The Swedes' third consecutive UK chart-topper, but their last for a while. Melody and rhythm in stirring sync.

Electric Light Orchestra (ELO) Mr. Blue Sky (Jet UP 36342, 7", p/s, blue vinyl, UK, 1/78, No 6, **£10**)
A mini-pop symphony which both mimicked The Beatles and showcased Jeff Lynne's own genius at its most ebullient.

Bill Withers Lovely Day (Columbia CBS 5773, 7", UK, 12/77, No 7, **£3**)
From his sixth album *Menagerie*, Withers' upbeat soul stroll became his signature song, soundtracking summers everywhere since.

Todd Rundgren *Hermit Of Mink Hollow* (Bearsville K 55521, LP, printed inner, UK, 4/78, No 42, **£5**)
The Runt's return to pop convention was polymathic heaven. Rod Stewart and Robert Palmer, to name but two, were impressed.

Gerry Rafferty *City To City* (United Artists UAS 30104, LP, UK, 1/78, No 6, **£8**)
Nobody expected the Stealer's Wheel man's solo album to go platinum, but one blast of Baker Street (Ivor Novello for year's best song) and the world was wooed.

BUBBLING UNDER:

The Human League Being Boiled (Fast Product FAST 4, 7", p/s, UK, **£20**)
The League's debut single and a UK synthpop landmark, which, after two further reissues, would eventually reach No 6 in January 1982.

Funkadelic *One Nation Under A Groove* (Warners, K 56539, LP/EP, UK, 9/78, **£20**)
George Clinton's groove juggernaut stepped up another gear, with the joyous title track turning into the P-Funk national anthem.

Thomas Leer Private Plane/International (Oblique ER101, 7", folded p/s, hand-stamped labels, UK, 78, **£60**)
Recorded at home and issued as 650 self-financed copies, Scotsman Leer's arrival made *NME*'s Single Of The Week, introducing a key figure in synthpop's dawning.

The Cars *The Cars* (Elektra K 52088, LP, UK, 6/78, No 29, **£8**)
Diamond-sharp debut nailed new wave's template.

Genesis Follow You Follow Me (Charisma CB 309, 7", p/s, UK, 3/78, No 7, **£6**)
An actual pop hit for Genesis gave them a taste for it.

Giorgio Moroder Chase (Casablanca CANL 144-12, 12",US 10/78, UK, 1/79, No 48 **£5**)
The electronic trailblazer's main theme for *Midnight Express* was released in the UK the following January, but it's too good to omit.

Peter Hammill *The Future Now* (Charisma CAS 1099, LP, fold out insert, UK, 9/78, **£18**)
The first of Hammill's wonderful self-contained, home recorded art-rock albums.

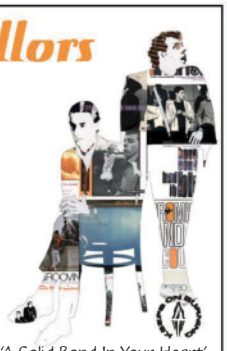
The Movies *Bullets Through The Barrier* (GTO GTLP 031, LP, clear vinyl, insert, UK, 9/78, **£5**)
Produced by James Guthrie, this is the best long-playing example of one of the most underrated bands of the decade.

The Fall *Bingo-Master's Breakout* (Step Forward SF 7, EP, UK, 8/78, **£50**)
Recorded the previous November, this is where it all started on 7s for The Fall, and on Repetition, Mark E Smith spelled out his manifesto.

The Style Councillors

Friday 15 September
London 100 Club **SOLD OUT**
Saturday 16 September
Bedford Esquires
Friday 22 September
Colchester Arts Centre
Saturday 23 September
Leamington Spa
The Assembly
Friday 06 October
Reading Sub 89
Friday 13 October
Oxford Bullingdon
Friday 20 October
Glasgow The Garage

Saturday 21 October
Edinburgh Liquid Room
Thursday 02 November
Liverpool The Cavern
Friday 03 November
Manchester Rebellion
Friday 01 December
Brighton Patterns
Saturday 02 December
Southampton The 1865
Friday 08 December
London 229
Saturday 09 December
Southend Chinnerys



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40th Anniversary Tour

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FIRST SHOW IN 25 YEARS
WITH IAN MCNABB & CHRIS LAYHE

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UNION CHAPEL
SATURDAY 23 SEPTEMBER 2023

LONDON CALLING
play
THE CLASH

'GIVE 'EM ENOUGH ROPE'
45th Anniversary Tour

FRI 29 SEP 2023
NORTHAMPTON
ROADMENDER

SAT 30 SEP 2023
LEAMINGTON SPA
THE ASSEMBLY

FRI 13 OCT 2023
GLOUCESTER
GUILDHALL

FRI 20 OCT 2023
NEWCASTLE
THE CLUNY

SAT 21 OCT 2023
NEWCASTLE
THE CLUNY

FRI 03 NOV 2023
BLACKPOOL
BOOTLEG SOCIAL

SAT 04 NOV 2023
LEEDS
BRUDENELL
SOCIAL CLUB

FRI 24 NOV 2023
OXFORD
THE BULLINGDON

SAT 25 NOV 2023
SOUTHAMPTON
THE 1865

FRI 01 DEC 2023
BILSTON
ROBIN 2

SAT 02 DEC 2023
NOTTINGHAM
THE LEVEL

FRI 08 DEC 2023
BRIGHTON
PATTERNS

SAT 09 DEC 2023
LONDON
229

SECRET AFFAIR

SO COOL TOUR 2023

+ squire

Fri 06 Oct - Nottingham, Rescue Rooms
Sat 07 Oct - Newcastle, Riverside
Thu 19 Oct - Liverpool, The Cavern
Fri 20 Oct - Leeds, Brudenell Social Club
Sat 21 Oct - Sheffield, Leadmill
Fri 27 Oct - Southampton, The Brook
Sat 28 Oct - Cardiff, The Globe
Fri 03 Nov - Birmingham, The Crossing
Sat 04 Nov - Manchester, Rebellion
Fri 10 Nov - Shoreham-by-Sea, The Ropetackle
Sat 11 Nov - Guildford, The Holroyd
Fri 17 Nov - Edinburgh, Voodoo Rooms
Sat 18 Nov - Glasgow, Oran Mor
Fri 24 Nov - London, 229
Sat 25 Nov - Gillingham, The Great Hall

STONE FOUNDATION

25TH ANNIVERSARY TOUR

FRIDAY 13 OCTOBER
GLASGOW
ORAN MOR

SATURDAY 14 OCTOBER
EDINBURGH
LA BELLE ANGELE

FRIDAY 20 OCTOBER
BRIGHTON
PATTERNS

SATURDAY 21 OCTOBER
NORWICH
WATERFRONT STUDIO

FRIDAY 27 OCTOBER
EXETER
PHOENIX

SATURDAY 28 OCTOBER
SOUTHAMPTON
1865

FRIDAY 03 NOVEMBER
LEEDS
BELGRAVE MUSIC HALL

SATURDAY 04 NOVEMBER
BRISTOL
THEKLA

FRIDAY 10 NOVEMBER
LIVERPOOL
HANGAR 34

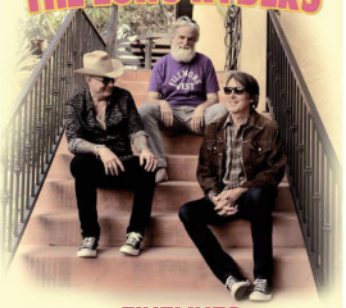
SATURDAY 11 NOVEMBER
BIRMINGHAM
THE CROSSING

FRIDAY 24 NOVEMBER
LONDON
ISLINGTON ASSEMBLY HALL

SATURDAY 25 NOVEMBER
LONDON
ISLINGTON ASSEMBLY HALL

AMERICANA MUSIC ASSOCIATION UK INTERNATIONAL TRAILBLAZER AWARD WINNERS

THE LONG RYDERS



+ FINELINES
MANCHESTER ONLY
+ THE AUTUMN SAINTS
ALL DATES EXCEPT MANCHESTER

OCTOBER 2023

17TH MANCHESTER
REBELLION
18TH EDINBURGH
LIQUID ROOM
19TH NEWCASTLE
RIVERSIDE
20TH BIRMINGHAM
THE CROSSING
21ST GILLINGHAM
GLASSBOX THEATRE

THE REZILLOS

45TH ANNIVERSARY TOUR
+ THE PROFESSIONALS
with Paul Cook (Sex Pistols)

FRI 27 OCT
SHEFFIELD
LEADMILL

SAT 28 OCT
MANCHESTER
REBELLION

FRI 03 NOV
CAMBRIDGE
JUNCTION

SAT 04 NOV
LEAMINGTON SPA
THE ASSEMBLY

FRI 17 NOV
GILLINGHAM
THE GREAT HALL

SAT 18 NOV
LONDON
ISLINGTON
ASSEMBLY HALL

'MAXIMUM R&B' TOUR 2023

TWO OF THE UK'S FINEST RHYTHM 'N' BLUES BANDS
ON ONE INCREDIBLE BILL!

OCT 26	LIVERPOOL	THE CAVERN
OCT 27	BRISTOL	THEKLA
OCT 28	COVENTRY	HMV EMPIRE
NOV 2	BATH	KOMEDIA
NOV 4	EXETER	PHOENIX
NOV 11	CANTERBURY	GULBENKIAN
NOV 24	BLACKBURN	KING GEORGES HALL
NOV 25	GLASGOW	ORAN MOR
NOV 29	CAMBRIDGE	JUNCTION
NOV 30	BURY ST EDMUNDS	APEX
DEC 1	LONDON	229
DEC 2	SHOREHAM	ROPETACKLE
DEC 8	GILLINGHAM	GLASSBOX
DEC 15	COLCHESTER	ARTS CENTRE

jah wobble

& the invaders of the heart

fri 03 nov **worthing**
the venue

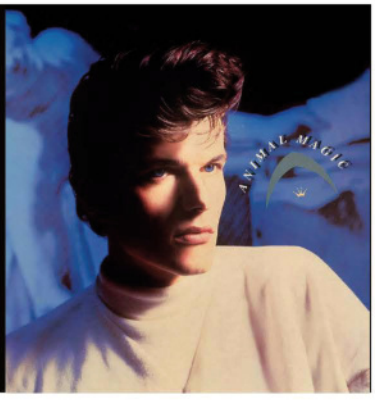
sat 04 nov **london**
the forge

thu 23 nov **manchester**
blues kitchen

fri 24 nov **leeds**
the wardrobe

The Blow Monkeys

plus special guest
IAN PROWSE
plus support
SISTER JOHN*
23.11.23, EDINBURGH, LIQUID ROOM*
24.11.23, GLASGOW, SLAY*
25.11.23, CARLISLE, THE BRICKYARD
30.11.23, CARDIFF, THE GLOBE
01.12.23, BIRMINGHAM, THE CROSSING
02.12.23, LONDON, 229



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AGMP

MAN OF THE YEAR

JOHN LYDON

For John Lydon, 1978 was a pivotal year, leaving the Sex Pistols and forming PiL

1978 (SO) SPECIAL

Nineteen seventy-eight was a transitional year for you, going from the Pistols to PiL – one of the greatest transformations in rock history. Or is that too overblown?
I never thought about it like that at the time. It was no great intellectual statement that I was making. I was bored with what I'd already done, and I wanted to do something else. I didn't like to be pigeonholed. Formats are all well and interesting, but when you've done that, move on. Categories are criminal. Before categories record stores used to be just piles and piles of interesting covers and many a time, I would buy a record just because I loved the artwork. It was an art collection before it was a record collection.

You must have been aware of the intense level of scrutiny you were under as you decided how to follow the Pistols?
I was just looking for an opportunity to get into the studio and see what we could come up with. The trepidation of not knowing how it was going to turn out was the thing that made it exciting. All the best laid plans are for mice, not men.

You spent some time in Jamaica in early 1978 with Richard Branson, while he was scouting for acts for the Virgin Front Line label. Given your love of reggae, that must have been a great time...
They wanted someone who knew what he was talking about to go out there and that was me; I grew up with reggae. That's part of my culture in 'Arsenal-land' as we called it. I was happy to go there and happy to see a lot of the bands. A lot of them he wouldn't sign. People like Dr Alimantado I found the most fascinating and The Gladiators were equally great in a different way. I was glad to have been of assistance in setting up Front Line. I was also hoping that it would let Virgin see that I had more going for me than "that nasty Johnny Rotten chappy". I'd known many of the reggae musicians from beforehand because I'd been throwing parties and going to the clubs, so they already knew me.

Public Image, the debut single, did well, charting at No 9. Presumably that felt like a vindication?
Well, there was a problem with the label because they just didn't like where I was going. They were imagining a Sex Pistols part deux. My brain doesn't think that way, so I earned a reputation for being difficult to work with, when the reality is that I'm difficult to *manipulate*. I call record labels 'death by committee' because they do actually hold committee meetings, *without you being there.* They'll decide what your musical direction will be and then quite happily send you a note. And that's never going to happen with this boy.

"THEY EXPECTED A SEX PISTOLS PART DEUX. I DON'T THINK THAT WAY"

The first album was basically done over two sessions and the story is that you ran out of money, so you had to use a much cheaper studio for the second sessions...
I wouldn't say that was 100 per cent accurate. The real problem is that they did give us an advance, but we spent it all on the cover. We created our own dilemma. If anything ever became luxuriously easy in the music process I'd walk out of the door. I need adversity and tension in my life. I love stage fright, and I'd better, because I suffer from it big time.

Even with the Pistols?
Ever since being asked at school to stand up and read a chapter out of

Photo: (John Lydon) Avalon

a book – that was a nightmare. You have to build up the confidence in yourself, but it's very difficult to overcome an inherent shyness. It's a fine line but then sometimes I can run it into high grade theatre to overcome the nervousness of it. It all gives you the energy to create, which I understood from a very early age. I love a challenge, though, and the more risky something seems to be, the more I want it. What else am I gonna do? Watch television? I've seen everything – at my age I've seen everything three times [laughs].

You famously attempted to draw attention to Jimmy Savile's nefarious activities in 1978. It must have been galling to know the truth and that nothing was being done.
I would have steered clear of mentioning it, but I was being goaded by interviewers all the time, particularly by the BBC, who were always extremely negative to me. I felt like I had to go into interviews virtually wearing a suit of armour. The attacks would be comprehensive; it drove me nuts to be having these combative conversations with DJs and various 'important' people. I was being told I was bad for family values and all that kind of thing, and I'd had enough of that, so I just loaded up my gun and let fly. For that I was essentially banned by the BBC and *Top Of The Pops* for quite a few years, which has done me no harm as far as I can tell.

Would you have been a performer even if the Pistols hadn't happened?
Well, I'd have certainly made a very bad criminal. There was no real employment at the time, which people don't really understand unless they were there then. There were no halcyon days, it was hard. Being working-class, there was just no way out and music seems to have been the thing that made a difference to me. When I got the chance, I took the bull by the horns and I decided that I wouldn't make it corrupt like everybody else, I'd stick to my word and be as honest as I could. I'm still fighting for that angle to this day. I've proved that, without record labels, we can be much more successful. All the problems I've had with PiL, with members coming and going, is because of the people who were holding the purse strings. Chinese whispers would be going on all the time – all four of us would be told different stories and it creates terrible turmoil. Now we have our own label, we're independent, we just use distributors and we've managed to stay together for three albums. That's a wonderful achievement for me.

What were your favourite records from 1978?
Good god, I don't think I can bloody remember. I don't put a date to things. The words – the lyrics. Those are things that I remember. I was brought up with Sweet, Slade, T. Rex, David Bowie and Alex Harvey. This is the stuff that I was listening to as a kid. Things that you could actually dance to with a girl. I loved Alvin Stardust – I still play My Coo Ca Choo. And Gary Glitter, of course, although nobody wants to admit to it these days.

***Saturday Night Fever* or *Grease*?**
Neither. Absolutely not! I have always loved the Bee Gees' work from the mid-60s, which was just amazing. Very off-the-wall productions. Their *Sgt Pepper*'s period, I suppose, which was much more interesting for me than The Beatles.

What was the first major thing you bought when the royalties started to come in?
Nothing. I paid my fucking tax debt. I had a place from the Pistols which was great as it meant that PiL could stay there for nothing as we were desperately trying to raise money to get into studios to record. I loved every second of those struggles, though – it was an uphill battle, but then the most serious battle of all was the drug addicts. I stuck that out for quite some time trying to deal with them, but then you reach a point where you realise that people are just being completely selfish, then you have to move on. I've still got fond memories of everybody that I've worked with, though. I don't carry any hate in my utility belt.

What impact did punk have on you?
It was completely obvious to me that punk had become a uniform after the Sex Pistols and everybody was starting to look the same, and I hated that. All that freedom of ideology had been pressed into conformity; hence Public Image became an escape for me. Whenever anything becomes boxed, labelled, titled and neatly filed, I'm not there.

Interview: Mark McStea. *Public Image Ltd's* End Of World *is out now.*

THE YEAR IN... AOR

By Jo Kendall

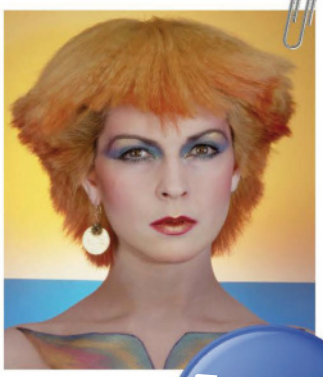
Toto, Styx, Journey, Boston… This was the golden age of soft rock or AOR (Adult Oriented Rock). Some rock music in 1978 was so smooth it tipped into easy listening. The Doobie Brothers' eighth album, *Minute By Minute*, stood out, featuring the Michael McDonald/Kenny Loggins co-write What A Fool Believes (Loggins' own arrangement appears on his LP, *Nightwatch*). Nicolette Larson's debut LP Nicolette shone with the help of Doobies' producer Ted Templeman, plus an all-star line-up including Linda Ronstadt, Albert Lee, Eddie Van Halen and the ubiquitous Mike McD. With no Steely Dan release – although the Pointer Sisters' *Energy* had a cool cover of Dirty Work – Billy Joel's *52nd Street* hit the right soul-rock notes on tracks such as My Life, with jazzier releases tiding fans over such as Chick Corea's *Secret Agent*, and Bob James' *Touchdown*, featuring Angela, the plaintive theme to acclaimed TV sitcom *Taxi*.

Chicago nearly call it quits following the shocking death of guitarist/co-vocalist and songwriter Terry Kath; the understandably uneven LP *Hot Streets* paved the way for their power ballad future. Andrew Gold's Never Let Her Slip Away was a radio smash and Sniff N The Tears' Driver's Seat an underacknowledged gem.

In the US, REO Speedwagon released FM staple *You Can Tune a Piano, but You Can't Tuna Fish* and the syrupy Reminiscing, by Aussies The Little River Band, struck gold. Van Morrison and Santana tried AOR-ing with *Wavelength* and *Inner Secrets* respectively, but Al Stewart's follow-up to *Year Of The Cat*, the Alan Parsons-produced *Time Passages*, was superior, as was the AP-engineered *Life Beyond LA* by US proggers Ambrosia, who made the soft rock leap.

MY 1978
TOYAH WILLCOX

A film debut is just the start of it all...



1978 (SO) SPECIAL

When you filmed *Jubilee* with director Derek Jarman, was there a sense you were making something edgy?
Oh, certainly, especially when you consider the working title was *Death To The Queen*! Derek faced a lot of opposition from the film industry, but he was a man without compromise, a true artist. One element of opposition he didn't expect was the number of well-known punk figures who pulled out during pre-production, because they felt it went against punk sensibilities. I think it holds up very well and is incredibly evocative of the times. It's astonishing, as everything Derek did was, and it fills my heart with joy that so many film students study his work today.

You also filmed *Quadrophenia* in 1978, and again a punk figure is conspicuous by their absence.
Yes, John Lydon auditioned for the role of Jimmy that eventually went to Phil Daniels. Franc Roddam [director] had already cast me when he asked if I'd be John's scene partner for a couple of screen tests. He was absolutely brilliant; he was the perfect gentleman, not "Johnny Rotten" the punk, he was an utter professional. He would have been cast in a heartbeat, but Franc couldn't get funding for the film if John was in it. He was seen as too much of a risk, because of his reputation with the Sex Pistols, and the insurers put their foot down.

What do you remember about the shoot? Was there a lot of bonding between all the young, fresh talent?
We were a very close-knit group, yes. We were practically living in each other's pockets, studying Mod culture and learning dance moves together. Even on days off we'd hang out; I remember us going *en masse* to watch *Grease* one afternoon in Southend. A lot of us had a music background as well: Phil was in a band, and Sting was on his way to becoming a superstar. He used to play us Police songs immediately after he'd written them, and we'd sit there while he taught us the harmonies.

Your first record wasn't released until '79, but what were you listening to back then?
Early Human League, and I absolutely loved Fad Gadget, who was a great writer *and* performer, which especially appealed to me. I was also into Pink Military, X-Ray Spex, Lene Lovich, and I adored Penetration – Pauline Murray was one of the greatest voices of that time. There were some really fantastic women around, it was a very exciting time for female performers.

Interview: Terry Staunton

THE YEAR IN... POST-PUNK/ NEW WAVE

By David Stubbs

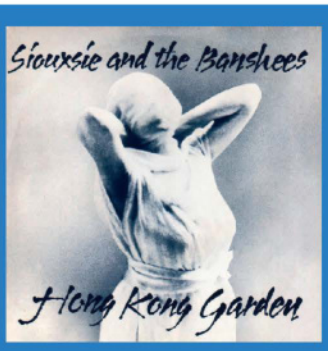
In 1978, the Sex Pistols were disintegrating, and punk calcifying as literalists like Sham 69 attempted to carry on in its "true", reductionist spirit, which would eventually degenerate into Oi. John Lydon was growing weary of Sid Vicious's glassy-eyed nihilism, of manager Malcolm McClaren's treatment of the Pistols like pawns in his own neo-Situationist game. With a parting shot of, "Ever get the feeling you've been cheated?" onstage in San Francisco at the start of the year, Lydon dropped his mic and quit the group. In his absence, the Pistols' moral and creative bankruptcy would see them bringing in train robber Ronnie Biggs and singing jovial songs about Belsen.

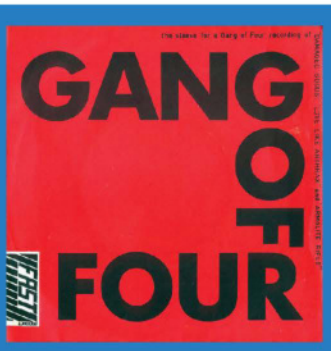
Concurrent to all of this was a wealth of activity in the great crater they had left on their original detonation, with much of it impacting on *Top Of The Pops*, under the banner of new wave, a quirkier, more codified take on punk's reset to basics. Some of it was highly intelligent, a remaking of pop with a sense of irony and of pop-as-commodity: The Rezillos' Top Of The Pops, for example, which they performed on the show, reaching No 17. Or there was X-Ray Spex, fronted by Poly Styrene, using plastic product to critique both sex symbolism and consumerism on the likes of The Day the World Turned Day-glo.

Elsewhere, however, new wave seemed to be a mere matter of jerkiness and guttural vocals a la Elvis Costello. He was masterful, his acolytes on Stiff Records less so. The dreary Airport by The Motors, meanwhile, felt like an example of the moltenness of punk cooled right down to a grey functionality. XTC, led by Andy Partridge and influenced as much by Beefheart as punk, were angular, competent but no more, while Squeeze were craftsmen, creating durable, South London-inspired songs for the ages, without exciting any great revolutionary impact.

The Clash, by contrast, continued to strike incendiary poses, with the album *Give 'Em Enough Rope* and Tommy Gun, drawing ambivalently on the energy of terrorist groups such as Baader-Meinhof and the Red Brigade. Their unapologetic politicisation felt almost mandatory at the time – 1978 was the year of *Rock Against Racism*, of punk and reggae, black and white uniting to fight, spurred on by the pro-Enoch Powell, drunken racist ramblings of discredited dinosaur Eric Clapton. The Tom Robinson Band, meanwhile, despite their pedestrian music, received acclaim for direct anthems like Glad To Be Gay. "Compared to The Tom Robinson band, everyone else is just wanking in the wind," opined Julie Burchill and Tony Parsons.

Nineteen seventy-eight saw the beginnings of a new vanguard, in





the wake of pop which would come to dominate the late 70s/early 80s, inspired by punk to adopt styles that were compact, postmodern, reverted to earlier pop models.

Blondie released *Parallel Lines* with Debbie Harry establishing herself as a paradigm of pop femaleness. The Jam released *All Mod Cons*, covered The Kinks' David Watts and generally channelled the swagger, insolence and urgency of The Who in the mid-60s. Less retro but with a similar velocity were The Police, just about getting a foothold in 1978 with their peroxide, ultra-white take on punky reggae, about to loom huge.

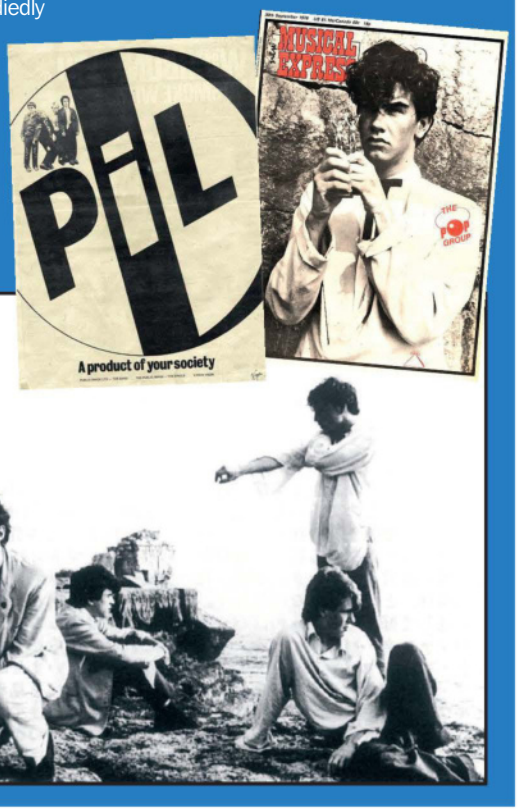
Manchester, meanwhile, was developing into a vital Northern hub. Joy Division were still incubating as Warsaw but Buzzcocks had already split into two entities, themselves and the coolly literate Magazine, fronted by Howard Devoto. Buzzcocks combined razor-sharp pop with sexual politics on Orgasm Addict and Ever Fallen In Love (With Someone You Shouldn't've?), insinuating themselves onto *Top Of The Pops*. Then there was a strange group fronted by a lank-haired bloke in bad 70s garb whose songs, like Bingo Master's Breakout, felt like surreal gobbets of the detritus of a decaying North, intoned like no other by Mark E Smith.

Leeds' superbly monikered Gang Of Four would make *TOTP* also but their Damaged Goods was characterised not just by the deconstructive lyrics of Jon King but by Andy Gill's guitars, clipped punk phrases acid-tipped with a hint of funk. Over in Bristol, The Pop Group were in the process of brewing their own meld of situationism, punk, funk, dub and jazz with Dennis Bovell at the controls recording *Y*, making unprecedented connections, throwing unprecedented shapes. It was all happening just underground. Wire, signed by Harvest as an art rock group not a punk group, were continuing their carefully managed evolution with the precise meta-pop of *Chairs Missing*, their more adorned follow-up to debut *Pink Flag*.

POST-PUNK WOULD LEAVE A DEEPER LEGACY THAN NEW WAVE

In America, the film *The Last Waltz*, Martin Scorsese's document of the last concert by The Band, was finally released, featuring guests such as Bob Dylan, Joni Mitchell, Van Morrison and the aforementioned Clapton. But it was clear they no longer represented the vanguard. America's own new wave was happening. Talking Heads, with their own artful, studiedly nerdish take on new wave and funk, were making a closer approach to pop with *More Songs About Buildings And Food*. Still more radical were Ohio's Pere Ubu, exiled from CBGBs and the New York scene but whose combination of David Thomas's fretful, theatrical, existentially fraught vocals, Tom Herman's shredding guitar and Allen Ravenstine's abstract synthwaves, coursing like neural impulses through their songs on *The Modern Dance* and its follow-up, *Dub Housing*, both released in 1978. Both would outlast, creatively, the more unreconstructed, leathery likes of Television and The Ramones.

Post-punk was (be)coming – it would ultimately leave a deeper, more lasting legacy than the quirkism of 1978 new wave. Its most successful exponents in 1978 were Siouxsie And The Banshees – whose silvery, scathing guitar tunings on Hong Kong Garden were as original as the proto-gothic iconography of Siouxsie – and Lydon's PiL. With Keith Levene's cascading, aluminium guitars, underpinned by Jah Wobble's viscous basslines, they were similarly revolutionary, laying waste to rock norms, jetwashing away hoary pub rock cliches, creating altogether new space on their debut single, Public Image. Nineteen seventy-nine, among the very greatest years for music, was very much in the making in 1978.



SYNTHPOP PIONEER OF THE YEAR

GARY NUMAN

The chance discovery of a Moog synth and a total rethink of direction…

1978 (SO) SPECIAL

The first Tubeway Army single, That's Too Bad, came out early in 1978, but it was quite a different sound from the likes of Cars, wasn't it?
Yes. That record came out on 10 February, and I stayed in my job right up to the date that it came out. I was working for WH Smiths, driving a lorry and a forklift truck. At that point all I'd done was just write songs and put a band together to try to get a contract, and it was a bit punky because that was what was happening and what I thought I needed to be doing to get signed.

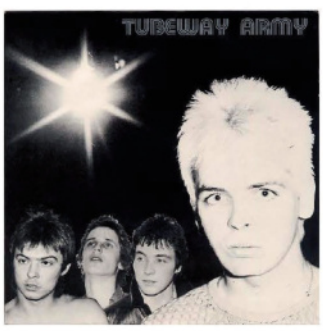
The first album wasn't what the record company expected, was it?
They thought I'd be delivering a punk album. When I got in the studio and discovered the synthesizer in the control room, that was when everything changed. When I took the album to the record company, it really wasn't what they wanted. I had a really big, quite heavy, argument with them that was almost aggressive at times. It was not a good meeting. About three-quarters of the way through, Martin Mills, who was the director who wasn't shouting at me, said, "OK, why not release it and see what happens." I'm embarrassed to say, and this was part of my argument with Beggars Banquet when I delivered the first album, that I said to them that this synth-based approach was a brand-new thing. I actually said, almost word-for-word, "Very soon other people are going to find out about this." I was that ignorant of what was going on [laughs].

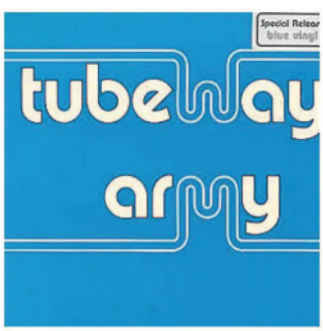
So, you weren't influenced by the likes of Human League and Kraftwerk?
Well, with Kraftwerk it all seemed like kind of plinky-plonky rhythms, which I liked but didn't feel moved to try for myself, rather than what I found fascinating, which was to hold a note down and hear it morph and change as you played around with the textures of the sound. I got into electronics because I found the machine; it was the ability for the sound to evolve with a synth that drew me into electronic music, not anybody that I'd ever heard before. I'd spend a lot of time in the Beggars Banquet shop in Earls Court, spending all day there listening to new music. That was when I realised that plenty of people had been doing this kind of thing for quite some time.

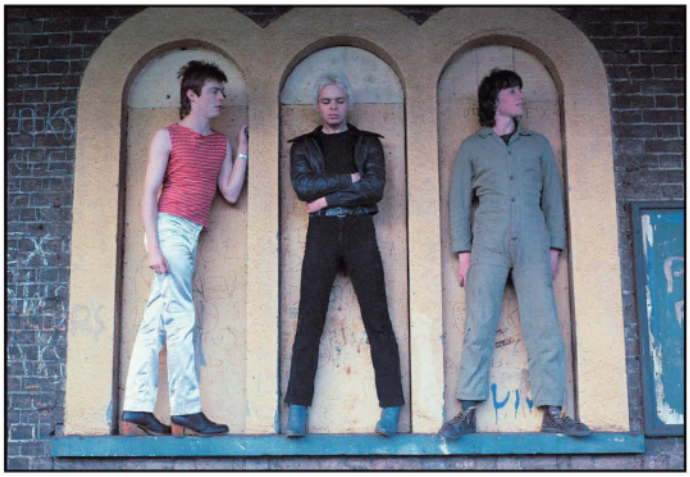
> "I'D SPEND ALL DAY LISTENING TO NEW MUSIC"

When the [self-titled debut] album came out, it sold out its initial pressing very quickly. That must have reinforced your belief that you were getting it right.
Yeah, but they didn't press many to start with [laughs]. It's pretty easy to sell out the pressing when you only make a couple of thousand copies.

You've said that people like Bowie and T.Rex were influential, but that isn't really apparent in your own music.
I think 'influence' is an interesting thing. If you use it properly, all it should do is be like a series of sparks that ignite your own imagination. There shouldn't be any signs in your music to show where it came from. I think if you can clearly hear where someone's music came from, I don't think that's a great way to use influence. Of course, some people just fucking nick what they hear and don't even try to hide it. How shit is that?







You've become quite an influence yourself, which must be surreal.
Yeah. It's a very cool thing to have people that you admire yourself say that you've influenced them. Trent Reznor is an obvious example. I remember reading once that he said he listened to my *Telekon* album every day on his way to the studio. That made me listen to *Telekon* again and I'm fucked if I can hear anything of it in Trent's music [laughs]. He's done exactly what I said – he's taken an influence as a spark which fired off something that doesn't resemble anything else, which is the greatest thing you can do as an artist.

It's funny that you started off as a guitarist, which you returned to again many years ago, yet you made your impact on synth.
I'd never played a keyboard or ever even seen a synthesizer before that time in the studio. I'm a shit guitar player, though. One of the reasons for me to get my own band together is that I really wasn't good enough to join another band. Same with keyboards, really. I still don't have much of an idea how to play keyboards, I can't play chords etc. I never knew how to even set a synth up, I just twiddled buttons until it made a noise I liked, and I've never really changed that way of working.

Where were you living in 1978?
I was living at home with my mum and dad in a little village called Wraysbury, just near Heathrow airport.

The most unlikely person you met on a TV show that year?
I met Bryan Ferry in the toilet. I was looking straight ahead, doing my business and someone stood next to me having a wee, and this voice said, "Hello." I looked around and it was Bryan Ferry and, fuck me, a year later I met him again in another toilet. I've only ever met him twice and both times it was in a toilet while we were having a wee.

What was your first big spend?
Well, the first big thing that I got was a Corvette, but I didn't pay for it. The record company got it for me as a bribe to sign up with them again. We were making the video for Cars and Dave Dee, who was the A&R man, asked me how things were going. I thought we were just having a conversation and I said it's a bit rubbish that I've been at No 1 and I had to borrow my dad's car to get to the video shoot because I've got no fucking money. He asked what kind of car I'd like, and I said a white Corvette with red interior. I swear I just thought we were chatting, but next thing I know, they said if I signed for two years, they'd buy me that car. The first major thing I bought myself was an airplane.

That's pretty spectacular.
Not like a private jet or anything. It was a little Cessna 182, which was pretty spectacular for me. I didn't buy a house until about 1981, I think.

What was your favorite album of 1978?
Systems Of Romance by Ultravox.

How did punk impact on you?
Musically, not at all. The thing that was good about punk, is that before that, it was as if there was a massive wall in front of you if you wanted to get in the music business and there was only a couple of doors and they were the record companies, and it was almost fucking impossible to break through. What punk did – it was almost like a vandal turned up in the middle of the night and smashed loads of little holes in the wall and all these people like me could get in.

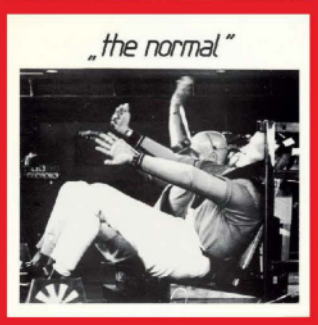
Interview: Mark McStea

THE YEAR IN... ELECTRONIC MUSIC

By David Stubbs

Nineteen seventy-eight was an embryonic year for synthpop, as it began its slow emergence from the cultural periphery towards ubiquity in pop. Jon Savage and Jane Suck had published an essay in *Sounds* a year earlier called *The New Musick*, in which they heralded a post-krautrock/Bowie aesthetic yet fully to form. Suicide, who released their debut album in 1977 and would spend 1978 facing the wrath of punks across Europe as they supported The Clash and Elvis Costello, stripped down to vocals and synths, ultra-minimalist, confrontational. Cabaret Voltaire and Throbbing Gristle were relatively veteran, the latter issuing *D.o.A: TheThird And Final Report Of Throbbing Gristle*, featuring such nightmare synth scenarios as Hamburger Lady, while the Cabs, after six years, released their first EP, *Extended Play*.

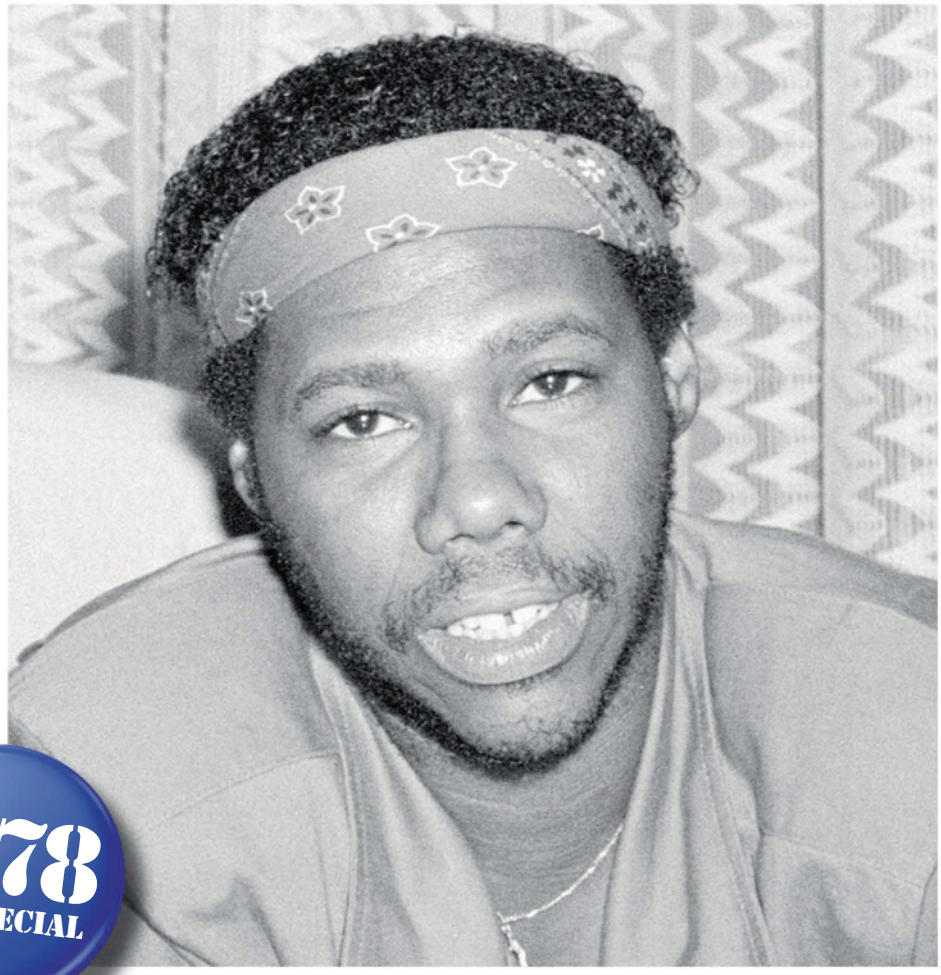
Yellow Magic Orchestra's self-titled, mock-orientalist debut album saw them take advantage of new developments in Japanese technology which would see synths tumble in price. This helped democratise electronic music, leading to a wave of proto-pop releases by Robert Rental, Daniel Miller aka The Normal and Thomas Leer. David Bowie saw the early Human League live and told *NME* he had seen "the future of music". But it was Kraftwerk, with *The Man-Machine*, who were the most accomplished and prescient of all. The album featured The Model, a huge hit for the band . . . in far-off 1982.



DISCO AUTEUR OF THE YEAR

NILE RODGERS

A pivotal 12 months for the guitarist-writer-producer and the Chic hit factory



1978 (SO) SPECIAL

How was 1978 for you?
It was amazing. I mean, only a year had passed since our first record deal, and I was coming up with all that stuff with Bernard. It started with a wonderful encounter with the doorman at Studio 54 and we came up with Le Freak, and then I Want Your Love and all the other great songs that we were writing, and all the great people we were meeting. The culture was just so rich, you could walk down the street and think of songs that were relevant, not just to your emotional status, but to your ideas of politics and love.

Was it true Jerry Greenberg [President of Atlantic Records] gave you carte blanche to work with anyone in the catalogue?
That's exactly the truth. Jerry thought we had this sort of disco fairy dust that we could sprinkle on anyone. We were on a label with Foreigner, ABBA, and Yes, many different artists. To think that we could just go in and write and produce for, say, The Rolling Stones? You don't go into the Stones, and tell Keith and Mick, two of the biggest stars in the world, how to re-do the Stones!

Sister Sledge were perfect because they'd had some success, but they were still relatively unknown. And they became your great project. Would you agree?
Absolutely. The wonderful thing about Sister Sledge was that we knew that they had talent, because of their Love Don't You Go Through No Changes On Me, a big R&B record in our community. But the main thing was that we could also paint a picture of who they were, which, at the beginning, they didn't appreciate. But we wound up doing the right thing as the culture was all around us. It was easy to superimpose this concept of these four sexy sisters that were hip, and into fashion and art.

You've said before that *We Are Family* was your favourite Chic Organisation Ltd. production? Would you still agree?
It's the best collection of songs in one package. It was like writing a film, sitting down and planning a movie that has a beginning, a middle and an end. That's why it was easier to do that with someone you don't know, because you can make it perfect.

At that time, it was you and Earth, Wind & Fire. Were they The Beatles to your Stones, or were they the Stones to your Beatles?
Compositionally, EWF had the luxury and input of great minds as it was a bigger collective. Bernard and I would write everything, come up with ideas and tell people what to do and what to play. We were so young. We thought that to be self-contained like The Beatles was really important, but we didn't know that they didn't do their own string arrangements and things like that. So, we thought that that's what we had to do. And fortunately, I can orchestrate, so we really were self-contained.

"THE CHIC ORGANIZATION WAS ONE BIG, HAPPY FAMILY"

***Grease* or *Saturday Night Fever*?**
Saturday Night Fever for me, all day long.

How did punk impact you on you?
Punk was a massive influence on us, especially me because of the clubs that I hung out at, and the musicians that I used to play with. We were the opening

Photo: (Nile Rodgers) Getty

act for The Stooges. Before the group morphed into Chic, we were a rock'n'roll band when we were The Boys. We were an R&B when we were the Big Apple Band. Before that, my band was New World Rising, and it was jazz-fusion rock. It was just music to us. Most of my circle were jazz musicians who were just learning to write pop songs.

Where were you living in 1978?
Although I'd always been a Greenwich Village person, when Bernard and I finally got our big opportunity, I was actually living on 52nd Street around the corner from the back door of Studio 54. I'd broken up with my girlfriend; and, as you know, what do you call a musician without a girlfriend? Homeless! I was living with my friend Robert Drake, the DJ/producer, the first guy to actually record us.

Did you ever bump into Madonna when you were clubbing in New York in 1978?
I did, but that was later. Typically, the people I would run into were more punk rockers, actors, comedians, that that was my circle. A lot of jazz musicians, a lot of a lot of classical musicians because we hired them for our string dates. In a typical day in the life of Chic we would be running into the rock'n'roll musicians that were in the studio next door. When they said there was a big rift between The Knack and Chic, it was hysterical because they were working right next to us, and we'd go out to lunch together. We were certainly not enemies. We were friends.

What was your favourite album of the year?
Giorgio Moroder and Cerrone had a huge influence on me in that year, because it was the first time I heard sequencing or what would become sequencing. I only learned later that Giorgio Moroder didn't actually have a sequencer. He was making those basslines one note at a time with a pulse generator.

You and Bernard were firing on all cylinders, bringing in the right people at the right time to make the right music. You must have been having the time of your life.
It was fantastic. I'm sure there were teeny tiny squabbles but for the most part, everything ran perfectly. Like clockwork. We knew all the best musicians in town; The Chic Organization was one big, happy extended family. The best way that I could describe it was like a symphony orchestra. Sometimes the number of players would change based on the compositions we were playing, and even though these were studio musicians who would work on other people's records, you were part of the Chic team and the Chic sound. It really was really a whole lot of love [sings *that* riff].

Interview: Daryl Easlea

THE YEAR IN... DISCO, FUNK AND SOUL

By Lois Wilson

As 1977 came to a close, *Saturday Night Fever* began to take hold and come the new year, the UK was under the influence of disco with the film's soundtrack dominating 1978's album charts. From 6 May to 2 September, some 18 weeks, it remained at No 1. The Bee Gees were suddenly hip, Stayin' Alive and Night Fever taken from it hitting No 4 and 1 respectively in the singles chart; Yvonne Elliman's If I Can't Have You, also featured, made No 4 (The Trammps' Disco Inferno had already made the UK Top 20 when lifted from the soundtrack the previous year). At the end of the year, the *Saturday Night Fever* soundtrack had become the biggest-selling album of 1978 and the biggest-selling of all time (up until 1983).

Saturday Night Fever was eventually knocked off the top spot by Boney M's *Nightflight To Venus*, their first UK No 1, which yielded the disco-lite hit singles Rasputin, Painter Man, Rivers Of Babylon and Brown Girl In The Ring, and if that wasn't enough they'd also have the Christmas No 1 with Mary's Boy Child – Oh My Lord which sold over 1.86 million copies in the UK alone.

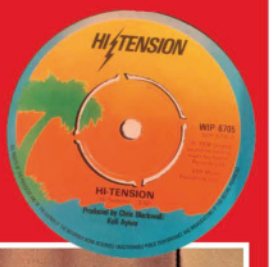
It was also a great year for A Taste Of Honey, the LA group who fanfared their arrival on the scene with their Mizell Brothers'-produced single Boogie Oogie Oogie in June. Written by group members Janice-Marie Johnson and Perry Kibble, it hit No 3 and became a benchmark for man-as-machine disco, and won them a Grammy for best new artist the following year.

Another benchmark was delivered in August by Chic hitting No 4 in the US album chart with second album *C'est Chic*, and the following month, the *Billboard* No 1 single Le Freak. It would rise to No 7 in the UK in December.

Also in August, Sylvester hit the UK Top 10 singles chart, advocating genderqueer emancipation with the ecstatic evergreen You Make Me Feel (Mighty Real) [*equally ecstatic: Earth Wind & Fire's September – disco Ed*] and the Commodores hit No 1 with Three Times A Lady from their *Natural High* album, the single going on to become the UK's fourth biggest-selling that year. Their Motown stablemates, The Jacksons, also enjoyed success, setting countrywide dancefloors alight with their Top 10 single, Blame It On The Boogie, in September.

That same month, former Motown producer Norman Whitfield was continuing to use Rose Royce as a vehicle for experimentation with his groundbreaking deployment of the drum machine on their No 2 hit single Love Don't Live Here Anymore – it's often cited as the first use of the Linndrum but this is unlikely unless they had a prototype as it wasn't manufactured until 1982.

Britfunk, meanwhile, brought some respite from the glitterball glare, with Heatwave's The Groove Line (a Top 20 in January) and Hi Tension's Hi Tension (No 13 in May), both exhilarating Year Zero ripostes to US funk, with the former group featuring Rod Temperton who, on account of Quincy Jones being a fan of the song, was invited to write for Michael Jackson (Temperton also went to the same school as this writer!)



It's also worth noting that Minnesota's Prince Rogers Nelson snuck out his debut album, *For You*, in April. Rather impressively, he produced, arranged, performed every instrument (27 different ones) on the album and composed all but one of the nine songs.

1978 (SO) SPECIAL

THE TOP 50 RARE RECORDS OF 1978

By Joe Geesin (with reference to the *Rare Record Price Guide*)

The 50 most valuable UK records of 1978 are a typically eclectic mix, with ska legend Prince Buster and the Sex Pistols standing tall with the likes of The Clash, Joy Division and Iron Maiden precursor, Urchin, mixing with the reggae of Yabby U and The Pioneers, and the psychedelic folk of Caedmon. Interesting to note that some high prices go for reissues, including The Beatles and Led Zeppelin, and, most notably, Queen, who top this list...

QUEEN
Bohemian Rhapsody/I'm In Love With My Car (EMI EMI 2375, 7", promo, p/s, 'Queen's Award For Export' in-house edition, blue vinyl, Queen crest label, hand-numbered, purple p/s, with invites, matches, pen, ticket, menu, outer card sleeve, scarf & EMI goblets in card box) **£5,000**
(NB reissue of their 1975 classic, numbered 200 copies, only a handful with the box and extras. In the purple sleeve, it's worth **£3,500** and with the card outer, **£4,000**)

JOY DIVISION
AN IDEAL FOR LIVING (Enigma PSS 139, 7" EP, foldout p/s, beware of counterfeits (Many variants. Common: no serated edge around label)..... **£2,000**
(NB This is the band's debut; they signed to Factory soon after. Reissued the same year on Anonymous ANON 1, 1,200-only, is **£700**)

THE CLASH
GIVE 'EM ENOUGH ROPE (CBS 82431, LP, promo-only package with poster, in folder)..... **£1,500**
(NB: an ultra-rare promo for the band's second album, their first release in the US)

GREAT BRITISH HEROES AKA GBH
Eric Milla/Don't Give A Dam (Lightning GIL 534, 7", withdrawn, one copy known) . **£1,500**
(NB: Discogs.com lists this with p/s, GIL 538, withdrawn £8, and GIL 534 as another artist)

THE SINGLES
Adolf Hitler/Mercy (SING 1, 7", 100 copies) **£1,000**

MANDY MORTON & SPRIGUNS
MAGIC LADY (Banshee BAN 1011, LP, insert, blue vinyl, 20-only) **£1,000**
(1,000 on black vinyl, **£350**)

REBELS
Suicide/The Leader Of The Rebellion (Rigid IS REB 1029, 7") **£800**

IAN DURY & THE BLOCKHEADS
Hit Me With Your Rhythm Stick/There Ain't Half Been Some Clever Bastards (Stiff BUY 38, 7", red vinyl, two known copies, printed as colour test-pressing) **£800**

CAEDMON
CAEDMON (private pressing, LP, insert, bonus 7" **Beyond The Second Mile/Give Me Jesus**) **£750**
(This psychedelic folk rock classic was self-released. Worth **£600** without the single)

SEX PISTOLS
SID VICIOUS: My Way (no cat no, 7", one-sided Pye Studios acetate) **£750**
A solo track that appeared on the Pistols' *Great Rock'N'Roll Swindle*, and also on ..... the following year's *Sid Sings* solo album.

O-LEVEL
THE MALCOLM EP (Kings Road KR 002, 7" EP, art label, red p/s) **£750**
(Later pressings have a stamped white label and a photocopied wraparound sleeve, **£175**)

TELEVISION PERSONALITIES
14th Floor/Oxford Street W1 (no label, SRTS/CUS 77089, 7", as Teen 78, b/w Teen 78 p/s, later with '4 Pictures' or 'Santa Claus' p/s) ..... **£600/£300/£300**

REVENGE
Our Generation/I Love Her Way (Loony LOO 1, 7", counterfeits lack ridge around label) **£450**

VARIOUS
A FACTORY SAMPLE (Factory FAC 2, 2x7", gatefold sleeve, five stickers, plastic bag, label sampler) **£400**
(Featuring Joy Division/Cabaret Voltaire/Durutti Column/John Dowie)

NO WAY
Breaking Point/TV Box/30 Seconds (Our Own IS/NW 1035, 7", p/s) **£400**

BRUCE JANAWAY
PURITANICAL ODES (Deep Range SRTX/CUS 216, LP, insert) **£350**

ANGELIC UPSTARTS
Murder Of Liddle Towers/Police Oppression (Dead IS/AU 1024, 7", p/s, 1,000-only) **£300**
(Self-released debut, reissued on Small Wonder/Rough Trade)

SKREWDRIVER — **Streetfight/Unbeliever** (Chiswick NS 28, 7", unissued, Trident label) **£300**

FROCK — **SILKIE** (Frock Music FM 7848, LP, 250-only) **£300**

THE BEATLES — **THE BEATLES COLLECTION** (Parlophone BC 13, 13LP box, some with poster) **£300**

URCHIN — **She's A Roller/Long Time No Woman** (DJM DJS 10850, 7", promo-only p/s) **£275**
(Adrian Smith pre-Iron Maiden, also features future Iron Maiden guitarist, Dave Murray)

MACHINE — **Bored With The City/Brown Eyed Girl** (Plastic SRTS 78/CUS 198, 7", 100-only) **£275**

LYNX — **See The Light/C/I.A.** (ST Products SRTS 78/CUS 112, 7", 500-only) **£250**

DOUGLAS WOOD — **RHYTHM – INDUSTRIAL UNDERSCORE – VOLUME 3** (Studio G LPSG 3007, LP) **£250**
(Composer/arranger of library music, soundtracks and TV recordings)

LED ZEPPELIN — **IV (FOUR SYMBOLS)** (Atlantic K 50008, LP, lilac vinyl, misprint with no label rim text on Side 2, reissue) **£250**
(The correct pressing with rim text on both sides (two label designs) sells for **£80-£100**)

JERMZ — **Power Cut/Me And My Baby** (One Way EFP 1, 7", p/s) **£200**
(Punk, 500-only, most went unsold)

YABBY U & THE PROPHETS — **RAM-A-DAM** (Rama/Eve PDLP YU, LP, reissue) **£200**
(Yabby You (U), Aka Vivian Jackson. Reissue of 1976 LP on Lucky label sells for **£250**)

A.B.H. — **Geoffrey (Who Wants To Listen To Punk Rock)/Colt 45 Rock** (Music Bank BECK 694, 7") **£200**

STIFF LITTLE FINGERS — **Suspect Device/Wasted Live** (Rigid Digits SRD 1, 7", handmade p/s, 500-only, red label, cat no on right) **£200**
(Reissues with cat no on left, or on cream or yellow labels **£45**, or on Rough Trade) **£10**

PATCHWORK — **MEAN AND DIRTY** (De Wolfe DW/LP 3392, LP) **£200**

QUEEN — **Bicycle Race/Fat Bottomed Girls** (EMI EMI 2870, variant p/s for export to Belgium) **£200**

SCHOOLGIRL BITCH — **Abusing The Rules/Thinking For Yourself** (Garage/Aerco AERS 192, 7", 1000-only, 'blackmail' or 'gasmask' p/s, most in plain sleeve) ..... **£200/£35**

ONE WAY TICKET — **TIME IS RIGHT** (President PTLS 106, LP) **£200**

MEME/ANTHONY KING — **LOST STAR** (Peer International Library Limited PIL 9039, LP) **£200**

O-LEVEL — **East Sheen/Pseudo Punk** (Psycho PSYCHO 1, 7", schoolboy p/s or map p/s) ..... **£175/£150**

MABRAK — **DRUM TALK** (Different GET A 101, LP, laminated front/rear) **£150**

WILL SERGEANT — **WEIRD AS FISH** (no label, no cat no, cassette, seven-only) **£150**

ROD STEWART — **Sailing/Stone Cold Sober** (Riva RIVA 9, 7", p/s, blue vinyl (HMS Ark Royal commemorative issue) **£150**

DANSETTE DAMAGE — **New Musical Express/The Only Sound** (Shoestring LACE 001, 7", flipback card p/s) (Featuring Robert Plant) **£150**

SCARECROW — **SCARECROW** (Spilt Milk SMFM 11278, LP, numbered foldout sleeve, two stickers, insert, 1,000-only) **£150**

PRINCE BUSTER (& ALL STARS) — **THE MESSAGE DUB WISE** (Fab MS 7, LP) **£150**

MACHINES — True Life/Everything's Technical/You Better Hear/Evening Radio (Wax EAR 1, 7", stamped p/s, white labels) **£150**

LLYGOD FFYRNIG — **NCB/Sais/Cariad Y Bus Stop** (Pwdwr PWDWR 1, 7", p/s, stamped white labels or with red sticker, later printed green labels) ..... **£150/£100**

NICKY BEAT & THE BEATNICKS — **I Can Hear Voices/Split Second Love/Starstruck** (Rigid IS/BEAT 1033, 7", oversized p/s, poster insert) **£150**

PIONEERS — **My Good Friend James/Secrets** Of You (Ice GUY 14, 7", reissue, originally issued on Mercury in 1977) **£150**

REZILLOS — **Cold Wars/William Mysterious Overture** (Sire 6198 215, unissued 7", paper p/s only) **£150**

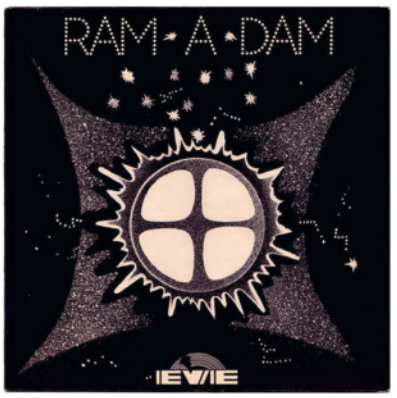
BEV PEGG (& HIS GOIN' NOWHERE BAND) — **NOSTALGIA IS A THING OF THE PAST** (Beaujangle DB 0007, LP, private pressing, booklet, 50-only) **£150**

DEMON PREACHER — **Royal Northern (N7)/Laughing At Me/Steel Your Love/Dead End Kidz** (Illegal SRTS/CUS/ 6007 147, 7", numbered p/s) **£125**

THE JAM — **David Watts/'A' Bomb In Wardour Street** (Polydor 2059 054 DJ, 7", p/s, promo with misprinted credit Ray Davies spelt 'Davis') **£125**

WIRE — **CHAIRS MISSING** (Harvest SHSP 4093, LP, lilac inner) **£80**

FOUNDATIONS — **Closer To Loving You/Change My Life** (Psycho P 2603, 7") **£50**



MY 1978

LEO SAYER

Hail the bubble-haired balladeer

1978 (SO) SPECIAL

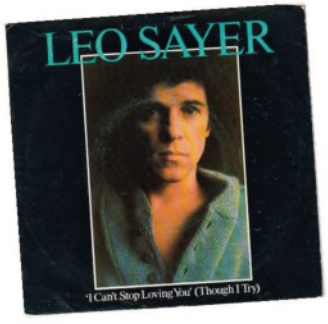
How was 1978 for you?
Busy. I was making *Leo Sayer* – the album – with Richard Perry. I Can't Stop Loving You was a hit, Raining In My Heart did pretty well and Dancing The Night Away also did goodl. I did three albums with Richard and that was the third and last. After that one he pointedly said, "Right, that's me done, I'm finished." He was always very testy because he was such a 'big deal': it was Mr Perry. At the start of every album, he'd phone me and say, "I can't do this." But then again, it was the cocaine years, they were doing so much, and they went through so much paranoia – you saw six moods a day. But as we settled into the recording he would calm down and be wonderful. Then at the end of the album the ego would have set in and he'd be like, "Do you realise you are working with the greatest producer? If this doesn't become a hit I'm never working with you again."

Lindsey Buckingham guests on a cover of Jackson Browne's Something Fine.
He was so easygoing, absolutely no ego. We were sat around in the studio talking about our favourite songs and I mentioned Something Fine. He started playing it, I started singing it, and Richard said, "Right, let's roll the tape." We did one run through then got it down in one take.

You also went on *The Muppet Show* in 1978. Surely a career highlight?
That was so cool. I met Jim Henson and Frank Oz in '75 when they were doing *Sesame Street* and then when he started doing the Muppets in the UK, the producers only wanted big name Hollywood stars. But then, by '78 it was okay for me to go on there. Jim and I were firm friends.

What were you listening to in 1978?
Punk had burned so brightly but the Pistols played their last show that year and it was really over. What replaced it was this period of new invention, and of perfection, these incredibly well put together albums full of such tight playing and songwriting and delivery: Bruce Springsteen's *Darkness On The Edge Of Town*; Warren Zevon's *Excitable Boy,* the first Pat Metheny Group album – I played the track Phase Dance all year. And, of course, *The Last Waltz* documentary – what an incredible project.

What about singles?
Baker Street. Gerry Rafferty, he could write about anything – he was so shy and unassuming but wrote so many amazing songs and then disappeared, he was almost like the forgotten man and he really deserves hero status. Then there was Dire Straits' Sultans Of Swing, the Stones' Miss You because of Sugar Blue's harmonica playing, Kate Bush's Wuthering Heights, Nina Simone's Baltimore, her treatment of Randy Newman's song and the despair in her voice… she nails it.



Interview: Lois Wilson

THE YEAR IN... POP

By Chris Roberts

The Peak Pop Moment of '78, even if The Cool Police have now sidelined it, was Bob Geldof on *Top Of The Pops* tearing up a picture of John Travolta and Olivia Newton-John as his band The Boomtown Rats' Rat Trap took the No 1 spot. It was the first single by any punk or new wave act to do so. So, as Bob and his candelabra broke 1978's songs-from-*Grease* monopoly – Travolta and Newton-John had hogged the top slot for 16 of the previous 22 weeks – was this the year that "new music", powered by punk, stormed the pop charts?

Not really, no. Both new wave and disco had big years but the wonderfully absurd randomness of 70s pop sustained. From The Smurfs to Brian & Michael's Matchstalk Men & Matchstalk Cats And Dogs, from Dee Dee Jackson's Automatic Lover to Sarah Brightman & Hot Gossip's I Lost My Heart To A Starship Trooper, 1978 showed that the past (and the imagined robots-and-astronauts future) weren't ceding the mainstream yet.

Tell me more, tell me more. Although You're The One That I Want and Summer Nights were No 1 for what felt like forever, they were pipped to the year's best-seller status by Boney M's queasy nursery rhymes Rivers Of Babylon and Brown Girl In The Ring. The Commodores' Three Times A Lady was the big beast of ballads, while Kate Bush and Blondie enjoyed breakthrough years with multiple hits (despite, or feasibly because of, the antediluvian music press focusing on the "Which One Do You Fancy Most?" angle).

The chills of punk's pugnacity were, in a way, multiplying, as everyone from Public Image Limited to Sham 69 hurried and harried the hit parade. Plastic Bertrand and Jilted John, however, showed how quickly it'd been co-opted and neutered, as did the

THE YEAR IN... ROCK

By Jo Kendall

Hard rock boomed, new waves of heavy metal loomed and power pop zoomed. In January, The Sweet had their last Top 10 hit with Love Is Like Oxygen, and the next month, Judas Priest released their fourth LP, *Stained Class*, featuring the proto-thrash metal song Exciter as well as a future headline-making Spooky Tooth cover, Better By You, Better Than Me. Their punchier fifth album – *Killing Machine*, out that October – cemented Priest's now-familiar leather and studs look.

Over in Sheffield, 15-year-old drummer Rick Allen joins Def Leppard and, at the Red Lion in Leytonstone, Iron Maiden meet future vocalist Paul Di'Anno. Budgie's *Impeckable* takes pun of the year, although a toothless seventh release. David Coverdale's Whitesnake strike out strongly with the *Snakebite* EP and *Trouble* LP – perhaps surprisingly with ex-National Health bassist Neil Murray in the line-up. Thin Lizzy's epic gig document is *Live And Dangerous*, and The Who release the punked-up,

Sid Vicious release of My Way. The Cars came up with what the US thinks of as new wave's blueprint, My Best Friend's Girl. Disco was driven to dominance by the Bee Gees, so Odyssey, Baccara, Cerrone, Raffaella Carra and Rod's Da Ya Think I'm Sexy tucked into the feast, with Village People's YMCA coming out just before Christmas, as Boney M's Mary's Boy Child cleaned up at the festive summit. Both Genesis and Patti Smith discovered how to have a hit, as did Gerry Rafferty with the ubiquitous Baker Street, while some tracks which seemed negligible at the time have since become "guilty pleasure" greats, like Marshall Hain's Dancing In The City, John Paul Young's Love Is In The Air, City Boy's 5-7-0-5, Andrew Gold's Never Let Her Slip Away and Clout's Substitute. Even Racey's Lay Your Love On Me has its champions (I can think of at least one at *RC* – pop ed.).

ABBA kept on winning, but their British "rivals" Brotherhood Of Man's Figaro is one of the least remembered No 1s of the decade. It was a good period for Bob Marley, even if 10cc's "reggae" hit Dreadlock Holiday outsold him. And as *Smash Hits* magazine launched (at first as a monthly) in September, a taste of how the next decade would reframe pop, shifting what was hip, was teased. New sounds were stepping up, but for now all styles – walk, don't walk, talk, don't talk – were still served here.

electronic and ambitious *Who Are You* – sadly, Keith Moon passes away three weeks after its release. The first album from Boston's The Cars parks a UK hit at No 3 with My Best Friend's Girl and new boys of blues rock, Dire Straits, salute the Sultans Of Swing. Bowie's art-rocking live album *Stage* performs well, while the Stones and Rod Stewart pout and peacock for their lives throughout disco hits Miss You and Da Ya Think I'm Sexy?

MY 1978
BIFF BYFORD

A rising NWOBHM force gathers steam

Where were you in 1978?
Well, we weren't Saxon for a start, we were still Son Of A Bitch, and were probably on the verge of breaking through. We signed with Trident – Queen's management – in 1978, and we were basically writing the first album which came out the following year. I think that's the year we got signed too, by Carrere, and changed our name to Saxon.

What were you listening to?
A lot of AC/DC, ZZ Top, Judas Priest, and we were highly influenced by a lot of those bands. *Stained Class* is a brilliant album. One of my favourite albums, actually. And Rush's *Hemispheres*: we were a bit proggy back then so we would have been into that. And Sabbath's *Never Say Die*; the last one to feature Ozzy.

"IT WAS THE PERFECT TIME FOR A BAND LIKE US"

Favourite album of that year?
I love the first Van Halen album. I think it's fabulous. I saw them supporting Sabbath, and that would have been the same year, and then I saw them again when they played a headline show at The Rainbow.

Did punk have any impact on you, or disco?
[Laughs] Disco? Well, there were some exceptions, like the Bee Gees and some of the ABBA stuff, but generally we didn't really like disco. Too poppy for us long-haired rockers! But punk definitely. Some of them were great, actually, like The Clash: we supported them in Manchester once.

Were you aware of the upsurge in popularity of metal?
Yes. We were quite strong in certain areas in 1978/79, doing our own songs, and had a solid fanbase, but at the shows we were getting a lot of younger kids, a younger audience, a new generation of fans, and it was just the perfect time for a band like us to come along.

***Grease* or *Saturday Night Fever*?**
[Laughs] I think it would have to be *Grease*, it's got nicer women in it!

Interview: John Tucker
More Inspirations *is on Silver Lining Music*

STUDIO WHIZZ OF THE YEAR

TODD RUNDGREN

On pioneering visuals, Meat Loaf, new wave and producing Tom Robinson

1978 (SO) SPECIAL

Tell us about your technological "first" of 1978, the interactive TV concert.
It wasn't incredibly sophisticated; the cable station in Columbus, Ohio, wanted to try something new to see how immediate responses from viewers could work. The control boxes they sent out had just three buttons, and we gave the audience a choice of three songs to determine what we'd play next at various points in the show. I guess you could call it an early version of on-demand streaming, and I tried to do something more elaborate in the late 80s, but the obstacle was always major labels not allowing us to put music on servers. They had no economic model to make it worth their while.

Would you agree *Hermit Of Mink Hollow* saw a return to the concise pop songwriting of *Something/Anything?*
I can see how it was perceived as that, but in my own mind it was just part of a progression. I'd moved from New York City up to a suburb of Woodstock and *was* actually living like a hermit – I only ever went out for groceries or liquor! It was an introspective phase for me, and I was back to recording practically every instrument myself, as I had done on *Something/Anything?*, so there was a bucolic nature to the record. I had stopped writing silly love songs and was doing more experimental work, up until *Faithful* [1976] when I was recording things you might have heard on the radio a decade earlier, so I guess that was sowing the seeds for *Hermit*.

The economy of the songs suggests new wave might have been an influence.
Well, I'm always influenced by outside

"I GUESS YOU COULD CALL IT AN EARLY VERSION OF STREAMING"

music if I care to focus on it. In those days I did listen to a lot of current music, because I was working as a producer as well. I had to know what the lay of the land was, in terms of what people were playing, what people were buying; not for myself, necessarily, but for the other acts I was working with. But yeah, the record's so-called economy is probably a representation of that.

Speaking of your production work, *Bat Out Of Hell* went massive in '78. Was its success beyond your expectations?
It was beyond everyone's expectations! It was beyond the industry's expectations, certainly, because Meat Loaf and Jim

[Steinman, songwriter] had a hard time getting the record made in the first place, and then a hard time getting it released. Nobody knew what to make of these bloated songs with a bloated singer – it was a level of bloat nobody could see fitting into where music was going at the time. A few important things eventually worked in the record's favour; the label [Cleveland International] president Steve Popovich was persistent in the face of singles failing to chart, Meat Loaf himself toured relentlessly to get the word out, and DJs eventually got behind Paradise By The Dashboard Light, probably because it was long enough for them to head up to the roof and get high.

There was significantly less bloat to the Tom Robinson Band's *TRB Two*.
Yeah, that took me about a week. Tom's music was not particularly complex, the material was written already, and it was just a question of getting good, tight performances. He was a complete unknown in the US, but I was aware of the first album's social issue and sexual politics, not that that carried on into the second record a great deal. He didn't feel he had to deliver a follow-up to Glad To Be Gay or anything like that. That may have led to disappointment among some fans, because for the most part it was an apolitical record – but that doesn't make it a *bad* record!

Interview: Terry Staunton

THE YEAR IN... POWER POP

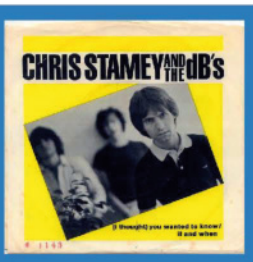
By Terry Staunton

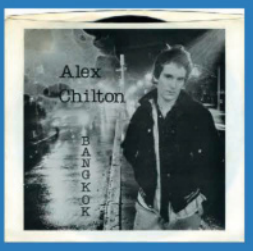
Although power pop continued to gain momentum in 1978, one of its key texts only saw the light of day after years gathering dust on a studio shelf. Big Star's *Third/Sister Lovers* was recorded in late '74, at which time the band comprised just singer/guitarist Alex Chilton and drummer Jody Stephens.

Less focused than the group's previous releases, it nonetheless found favour with fans of the subgenre and a number of its exponents. Meanwhile, former Big Star member Chris Bell returned in '78 with the single I Am The Cosmos but would die in a traffic accident before the end of the year and his former Big Star oppo, Alex Chilton, would issue the bizarre Bangkok.

Power pop flourished on both sides of the Atlantic; in the US, Shoes debuted with the jangling Tomorrow Night, Chris Stamey's prototype dB's released first single (I Thought) You Wanted To Know, The Dwight Twilley Band made inroads with their second album, *Twilley Don't Mind*, Cheap Trick delivered the classic Surrender on *Heaven Tonight*, while The Cars' eponymous debut began its climb to worldwide sales of seven million.

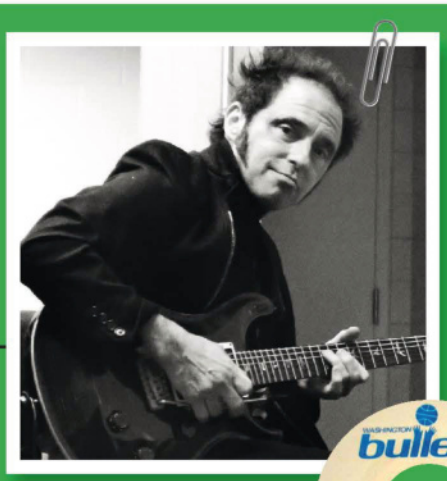
In the UK, The Babys hit their stride with third album *Head First*, The Pleasers earned an *NME* front cover before grazing the lower end of the singles chart with You Don't Know, Tonight reached the Top 20 with Drummer Man, and The Records made their bow with one of the movement's most enduring songs, Starry Eyes.

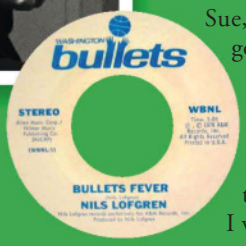




MY 1978 NILS LOFGREN

Improving Anglo-American relations





You always had a great following in the UK and spent quite a lot of time here around 1978, didn't you?
Yes, I'd been to the UK many times since the end of the 60s and when I was there in 1973 with Neil Young, a promoter asked me to come over on my own to tour and that started my love affair with the UK.

You did *The Old Grey Whistle Test* several times.
Yeah. Bob Harris was a great guy. What fascinated me was that it wasn't lip-synching, it was live, hip, and cool. You got a soundcheck and everyone wanted everything to sound great.

You were one of a handful of pre-punk artists who managed to be credible during punk.
I guess I was so wrapped up in what I was doing myself, that a lot of it didn't register. I did get called "punk" a lot because I wore black leather, which was entirely coincidental. It was a little reminiscent of when I really got into music in the 60s, where there was that explosion – The Beatles, Stones and everyone. I used to think I wouldn't find that excitement again, but then there were some bands in that era that really ignited that fire in me – The Pretenders and The Police in particular.

Did you strike up any friendships with the UK bands at that time?
I formed a great friendship with The Pretenders. I was very close with Jimmy [Honeyman-Scott], so much so that when he passed on, his wife, Peggy Sue, asked me to take one of his guitars. I was going to take a Strat and she insisted I take his Zemaitis, which, for anyone who knows guitars, is a really special, unique, valuable instrument. Chrissie had given me the red leather jacket that she wore on the [self-titled] album cover prior to that, and when I was at Hyde Park with Bruce this year, I wore Chrissie's jacket and played Jimmy's guitar in my own tribute to how much I felt connected to those guys.

What's coming up for you?
I've just released my new solo album, *Mountains*, which I'm really happy with. I've got guest spots from Neil Young, David Crosby, Ringo, and the great jazz bassist Ron Carter. Besides that, of course, I'm still going to be on the road with Bruce [Springsteen], so there's a whole lot going on.

Interview: Mark McStea

MY 1978 ANDY PARTRIDGE

Censorship meets experimentation

XTC began 1978 with a new single, Statue Of Liberty, and a daytime radio ban.
It was so bloody pathetic! They wouldn't play it because of the line, "I sail beneath your skirt", which offended two or three people at the BBC of the Mary Whitehouse persuasion who thought we were flinging utter filth at the pop kids. John Peel played it, though, as he did all our stuff. It was mainly down to him we got a record deal in the first place.

You put out your first two albums, *White Music* and *Go 2*, but didn't Brian Eno turn you down for the second?
Yeah, he was turning up at our gigs and telling people we were the only band he'd fancied joining after Roxy Music, which was very flattering. We were fans of his record *Before And After Science*, parts of which were very perverse, and thought he'd be a great producer for *Go 2*, because the songs were fairly experimental. But we met with him at Virgin Records, and he spent half an hour talking himself out of the job. He said we had more than enough ideas already and could produce ourselves with a sympathetic engineer. We ended up going with John Leckie again, though.

What was the thinking behind not releasing singles from *Go 2*?
I had an old-fashioned value-for-money head; I really wanted to do that 60s thing like The Beatles of putting out two albums a year and the singles didn't go on the albums. Virgin didn't like that, they kicked off about it after *Go 2*, and put the kibosh on us ever doing it again.

What else were you listening to at the time?
Me and Barry Andrews [keyboard player] were really into dub back then, which we played about with on the *Go* + EP. I loved how with just a bit of reverb you could sound like you were at the bottom of the sea. Having said that, the songs Barry brought as candidates for *Go 2* weren't really where the other three of us saw XTC going. We only ended up using two of them, and he left shortly after the album came out.

Interview: Terry Staunton

THE YEAR IN... PROG

By Jo Kendall

As its golden, mid-70s era receded, prog would now be shaped by pop, AOR and – dare we say it – punk, via a move towards concision, away from song-suites.

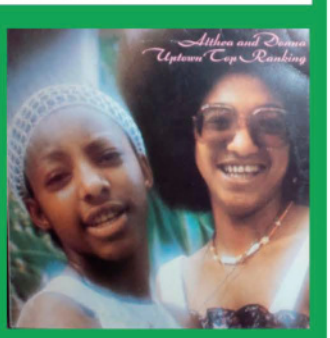
Out of the Big Six, Yes released the disappointing *Tormato*, their last record with Anderson and Wakeman. Tull rode on with the excellent *Heavy Horses*, Genesis lost Steve Hackett – who roared into action with *Please Don't Touch!* – and wobbled a little on six legs on *...And Then There Were Three*. Between *Animals* and *The Wall*, David Gilmour and Richard Wright released debut solo LPs with Gilmour stating he "needed to step out of the shadow of Floyd". EL-Bee Gees-P tanned up with moose-knuckle poses for the patchy *Love Beach*, and with King Crimson on hiatus, Robert Fripp sat in with Blondie, Hall & Oates... er, everyone, and produced Peter Gabriel's serrated second record. The much-anticipated U.K. were formed by John Wetton, Allan Holdsworth, Eddie Jobson and Bill Bruford, the latter debuting a solo jazz-fusion disc, *Feels Good To Me*.

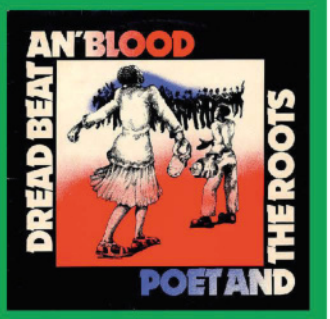
Meanwhile, female prog acts impressed and inspired: Kate Bush, at age 19, storming to No 1 with her first single, Wuthering Heights; Sally Oldfield's Mirrors, Renaissance's Northern Lights. Hatfield And The North regrouped as National Health with two outstanding releases (*Of Queues And Cures* just edging it), and the prog-punk alliance thrived in Planet Gong's *Live Floating Anarchy 1977* as a Glorious Om Riff rang out from affiliate guitarist Steve Hillage's fourth album, *Green*.

THE YEAR IN... REGGAE/DUB

By Lois Wilson

Bob Marley had brought the punky-reggae party to the UK capital the previous year and 1978 saw the release of *Kaya*, which, recorded in London's Island studios, hit the UK Top 5. Supporting the Wailers on their European tour that June and July were Birmingham's Steel Pulse, who were illustrating the black British experience with their debut single, Ku Klux Klan, and album, *Handsworth Revolution*. Producer Dennis Bovell was making additional waves with Linton Kwesi Johnson on the polemical dub poetry of *Dread Beat An Blood* and under the pseudonym Black Beard with the heavyweight *Strictly Dub Wize*.

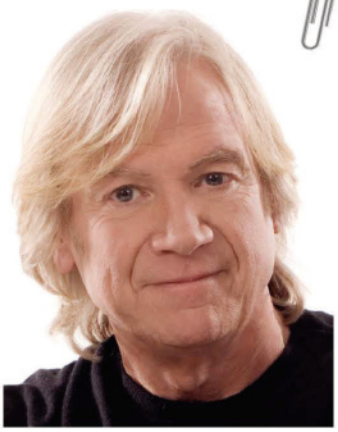




Bovell was also on the verge of taking lovers rock into the mainstream, having written Silly Games for Janet Kay, which would dominate in 1979. Virgin's reggae subsidiary, Frontline, was launched, making foundational works by I Roy, The Gladiators, the Twinkle Brothers, Prince Far I, Culture, the Abyssinians and Tappa Zukie available to the UK. The year also gave us an impressive debut from deejay Dr Alimantado (*Best Dressed Chicken In Town*), while Gregory Isaacs, Burning Spear, Dennis Brown and Lee Perry And The Upsetters all upped the ante with *Cool Ruler*, *Social Living*, *Money In My Pocket* and *Return Of The Super Ape* respectively, although it was teenagers Althea & Donna who gave reggae a UK No 1 single that year with the eternally joyous Uptown Top Ranking.

MY 1978 JUSTIN HAYWARD

From Moody Blue to *War Of The Worlds*



What were you doing in 1978?
I had the album *Octave* out [with The Moody Blues] – which was great, but a bit of a car crash by the end, personnel-wise – but also Jeff Wayne's *The War Of The Worlds* was released and I had a wonderful hit single with Forever Autumn.

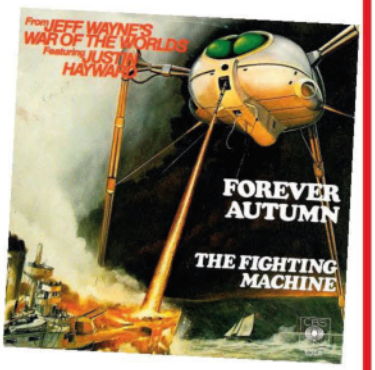
What happened with *Octave*?
Mike [Pinder] had to stay in America and the other three guys were having tax-years out, so we recorded in California. I was going backwards and forwards between LA, Cornwall – where I was living – and London. When I talk about these albums there's an emotional feeling, an "ooh, ouch". I remember being very close to Ray [Thomas] while recording *Octave* because he let me stay in his house in Pacific Palisades and that was very nice. But it didn't go so well for other people.

It's sad to hear relationships were falling apart.
It was an odd album and I view it with mixed emotions. Mike was going to leave and [long-time producer] Tony Clarke didn't make it to the end of the record. I got to learn about mastering – I had to take responsibility for the technical stuff left over when Tony went. The world of mastering during the 70s was developing – you only had to listen to Steely Dan or the Eagles who set a standard and changed everything.

"THE RECORD I PLAYED MOST WAS LE FREAK BY CHIC"

With Mike going, Patrick Moraz joined, initially just to tour.
Graeme [Edge] brought him in; Graeme kept the ship afloat. John [Lodge], Ray and myself thought, "Hmm, I dunno if I like him or not." Patrick did send us off in a new direction and contributed to us hugely, whatever the personal differences were – and there were a lot of them – in the 80s. His sound was just tremendous.

Did punk affect you?
I loved it, but it had no impact on the band; we weren't being viewed as cutting edge anyway. I loved going to the Kings Road, and the World's End, and seeing it all. I also loved the way the guitars were recorded on the records. I loved disco as well and the record I played most in 1978 was Le Freak by Chic. The bass solo on the 12" version, I could play that over and over – and I did!



Interview: Jo Kendall

MY 1978
JOHN O'NEILL
The Undertones go overground

1978 (SO) SPECIAL

Teenage Kicks made 1978 a triumphant year.
It was also the year we nearly split up! We'd been playing in Derry since '75, but by '78 there was the start of the tension between Feargal [Sharkey, singer] and the rest of us. I was determined to put a record out before we called it a day.

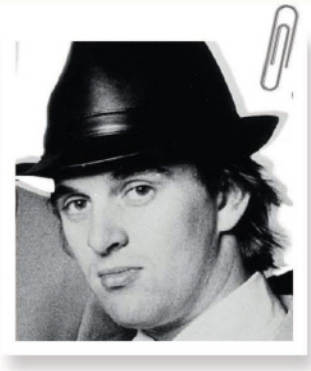
Presumably, sending a demo to John Peel was a turning point.
Definitely! We did it in a basic studio in a university that was set up for voice recording rather than music, so it wasn't really broadcast quality. John didn't put it on his show, but he got in touch saying he loved the song and would play it if it was recorded better. To be honest, when I first heard the finished EP, I wasn't too keen; I thought it still sounded a bit thin. But whenever I hear it now on the radio or in a club it sounds great!

Was making a four-track EP always the plan?
Very much so, because I had a few EPs by the Stones and The Kinks, but it was kind of a forgotten format by the late 70s, apart from Buzzcocks' *Spiral Scratch*. They were our main inspiration, in terms of pop, which we thought we could get close to.

What do you remember about your *Top Of The Pops* debut, on the same edition as The Boomtown Rats and Elvis Costello?
Things were really hectic by then, so a lot of it is a bit of blur, but my main memory is of all the kids in the audience. They took their lives in their hands being there, in danger of being mowed down at any second by these huge cameras on wheels. I do remember we rushed back to Derry immediately afterwards to play our regular club gig, which a the time we thought was a really punk thing to do!

Interview: Terry Staunton

MY 1978
CHRIS DIFFORD
Hitting the big time with Squeeze



Did it feel like a big deal when the hits came in 1978?
I think it felt like I was on another planet. Our feet didn't touch the ground – it was one minute you're on tour, then you're in the studio then it's TV. We spent so much time touring that I can't even imagine how many bags of fish and chips I must have eaten, sat in the van.

Did it feel strange to be a pop star, spotted on the street?
I remember being recognised in the baker's shop in the village, but it was never like being George Michael or something. Of course, your mates at the time would be interested to see if you were changing, but in fact it was them who were changing as they were trying to process the band's success.

How was it being on *TOTP* after years of watching it?
It didn't disappoint. It was eye-opening to be in a TV studio with people dancing to your music – it was actually a very exciting experience.

Who was the most unlikely act you met on the show?
Peters and Lee. And Thin Lizzy were huge fun. They could definitely hold a party.

There were a couple of hits followed by a couple of misses before things got back on track. Was that worrying?
No, because I was always quietly confident that the next level was just around the corner, regardless of whether you have a hit record or not. Not having hits constantly kept our feet on the ground.

What was your favourite record of 1978?
Up The Junction.

How did punk impact you?
I bought some safety pins.

What's coming up?
Squeeze are going back on tour, then we're trying to get the money together to make another album.

Interview: Mark McStea

THE YEAR IN... ROCK AGAINST RACISM
By Terry Staunton

Eric Clapton's public support, in 1976, of MP Enoch Powell's anti-immigration "rivers of blood" speech from eight years earlier, was the initial catalyst for the formation of Rock Against Racism, but '78 was the year the movement made significant headlines.

In April, 100,000 protestors marched six miles from Trafalgar Square to Victoria Park, Hackney, for a concert featuring The Clash, Tom Robinson Band, X-Ray Spex and Steel Pulse – an event that became the lead story on that evening's ITV news. Further, similarly-sized festivals took place in Manchester in July (Buzzcocks, Steel Pulse, The Fall, Graham Parker) and Brixton in September (Elvis Costello, Aswad, Stiff Little Fingers).

"It mobilised a generation of young people", Labour MP Peter Hain said in 2007, having witnessed the first gig, aged 28, as co-founder of the sister pressure group the Anti-Nazi League. "I remember vividly punks and skins coming out against the Nazis. It was decisive in running the National Front out of town, and helped create a climate in which being racist was not acceptable."

Photos: (John O'Neil) Alamy, (Anti Nazi League) Getty

MY 1978
FAYE FIFE
The Rezillos make it onto prime time

The Rezillos scored their first hit in 1978, so it must have special memories for you.
Oh yes, although all the memories from that time have all kind of mushed together. I Can't Stand My Baby was a big success even though it didn't make the mainstream charts, so it already felt like things were going well even before [the song] Top Of The Pops and getting into the charts.

Did it seem like it was going to become a timeless classic when you'd recorded it?
It didn't seem particularly special to us at the time. I used to spend a lot of time as an adolescent shouting at *TOTP*, because I thought everyone was rubbish on it, so it was ironic to have our first hit about the show.

Cynics might argue that it was a calculated move to use the show's name as a song title.
I don't think it *was* calculated. The Rezillos were a bunch of very creative people flailing around and we just did what was in our guts.

How was it to be on *TOTP* after years of watching it?
I thought it was great, and I had no expectations one way or the other because, as I said, I spent years slagging it off.

Who was the most unlikely artist you met on the show?
I met the guy from Boney M. He said to me, "You guys are cool." Chic were on one of the other times we did the show, and I thought they were brilliant.

How did punk impact you?
It changed my life, but when you're in the middle of a world, you don't even realise it.

What's next for you?
I'm writing a new Rezillos album with Eugene and I have another project, The Countess Of Fife, working with different musicians, kind of alt-country. Very different to The Rezillos.

Interview: Mark McStea

THE YEAR IN... FORMATS

By Daryl Easlea

"In 78," Stiff Records suggested in their latest slogan, "those born in 45 will be 33." Stiff led the maverick charge that shook up the UK record industry. The majors, with their cages rattled (by them, and many other independents), counteracted by releasing records in lots of bright and shiny formats, either in order to maintain the supremacy of old wavers, or launch new acts with groovy gimmicks. For example, in the oldies corner, the Rolling Stones returned with Miss You, a sure-fire smash by any means, but propelled into the Top 3 by its big pink 12" disco version. ELO continued their bid for pop domination with three further singles being taken from 1977's Out Of The Blue – Mr Blue Sky (blue vinyl). Wild West Hero (yellow) and Sweet Talkin' Woman (purple). Artists who'd been around for a while got a break thanks to gimmicks – Richard Myhill had released two albums on EMI before releasing the disco-pop-novelty confection It Takes Two To Tango. With a warning on its cover 'BEWARE, IT'S SQUARE', the non-circular 7" reached No 17 in April 1978.
Warner's reintroduction of the picture disc format presented The Cars to UK audiences with My Best Friend's Girl hitting the Top 3 in November. CBS saw this and prepared their new signing, John Cooper Clarke, with a novelty to top them all. Although released in early '79, this writer will claim it for its 1978 P-line. On a record that decried all the fluff and furore of crazes, Gimmix! Play Loud was made available in triangular orange vinyl, giving the Bard of Salford™ his only ever Top 40 smash (No 39 for one week).

MY 1978
STEVE DIGGLE
On The Buzzcocks' singular successes

The Buzzcocks had a great 1978. Can you remember much about it?
We had a great run of hits and also recorded two albums. The songs were just flowing.

How was it to be on *TOTP* after years watching it?
I know The Clash didn't ever want to do it, and I felt like it wasn't for us as well, but all the others wanted to do it. I'm glad they did because I'd have really regretted not going on.

Who was the most unlikely person that you met?
I was watching Dean Friedman and the guy from Boney M was there. He told me he was a big Buzzcocks fan [laughs].

Did you start getting recognised on the street?
I remember on the way back home after recording it, we stopped at a pub in Stoke to watch ourselves on it and the landlord sort of looked at the TV then at us and couldn't believe it.

Favourite single of the year?
Whatever The Clash or The Jam released that year.

***Grease* or *Saturday Night Fever*?**
Fucking hell.

Where were you living?
I was living in Manchester. Everyone thinks I must have been from Bolton because of Pete [Shelley] and Howard [Devoto] meeting at Bolton Tech, but none of us was from there – I didn't go to Bolton until I was about 37.

How did punk impact on you?
We saw the Sex Pistols and they inspired us, but we had our own kind of thing and invented punk in our own way. It was all about the attitude and the excitement. It felt like something was happening, you know? I think we put Manchester on the map as far as punk was concerned.

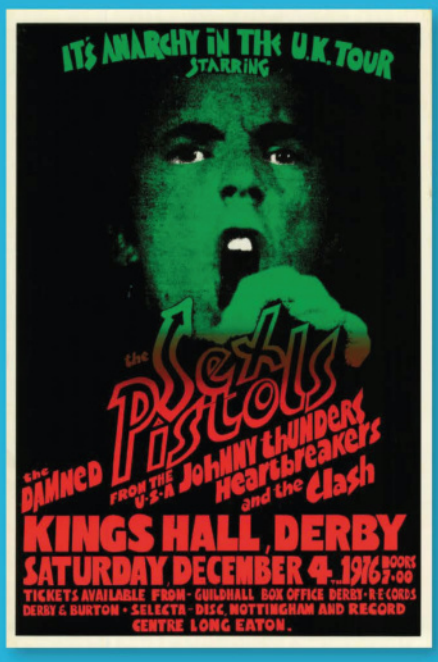
Interview: Mark McStea

1978
(SO) SPECIAL

TO 'ELLO, 'ELLO, 'ELLO & BACK

Formerly the biggest band on Planet Earth, **The Police** split almost 40 years ago. Not long before that, in 1978, they were just a trio of blond hopefuls waiting at the nation's gates with a daring hybrid of punk and reggae which seemed to catch the ear of many of the pre-punk old guard. **Stewart Copeland**'s new book, ***Police Diaries***, in words (his diaries circa 1976-78) and pictures (photos and illustrations), takes us back to those early days of The Police. It is, according to the drummer, "the fun part of the Police story, the starving years when we didn't have any songs to play – just crap punk songs, mostly written by me [*some of them on a CD in the* Signature *edition of the book*]. "These formative years," Copeland attests, "are the interesting part of the Police story, which is why the book focuses on the period of formation and exploration that preceded the stadium tours – it shows how three disparate individuals bonded before figuring out what music to play…"

◀ 1975 (l–r) Phil Kohn, Mick Jacques, Sonja Kristina, Darryl Way, me (wish I still had those boots). Curved Air had split up by the time I met their violin player Darryl Way, and we were just about to bust out a new band together – with me actually *in* the band – called Stark Naked & the Car Thieves. But Curved Air was hit with an unexpected tax bill and decided to reform for one last tour to pay off debts. Dang! So, I put away my drums, grabbed my slick briefcase that I got from my spydaddy father [Miles Copeland Jr] and hit the road with them as their tour manager. They had been missed! The crowds roared! A live album was recorded, and the taxman was paid. It had all gone better than expected and some of the band wanted to keep on trucking, but original drummer Florian Pilkington-Miksa and keyboardist Francis Monkman decided to bail. This left my chum Darryl Way and singer Sonja Kristina in need of a drummer…



▲

Public Enemy Number Ones by 4 December, the Sex Pistols were banned everywhere following their expletive-filled appearance on live TV three days earlier. This gig didn't happen, and that night two of the Pistols and two of their pals turned up at our Mayfair pad… After a Curved Air show in Leicester and a two-hour drive, when we get back to slumbering Mayfair in the dead of night, we can hear the revelry from blocks away; Sonja and I run up the stairs to the penthouse apartment and find bedlam swinging from the chandeliers. I'm not sure that anyone was pogoing yet but with all the gilded furniture pushed to the side, the grand drawing room was heaving under the stomping feet of a tribe of what came to be known as punks.

Shortly before our arrival the party had been crashed by Sex Pistols Paul Cook and Glen Matlock with their scenic crew. Brother Ian was a single-deck proto-DJ. The jagged segues while he dropped the needle harshly to check out the records that the punks had brought were perfect for the jagged energy of the room. When he landed on Richard Hell's Blank Generation the room exploded with frenzy. Those kids were an insult to everything that my band stood for, but dang! I felt like I was on their side.

▲
Police cadets: Sting, Stewart and original guitarist Henry Padovani up on the roof.

Photos: Stewart Copeland; Andrew Kirkine collection; Lawrence Impey

On 23 January (3rd after Epiphany) did Sting, Stewart and Henry gather on the roof of our celebrious Mayfair squat for the first band photo of The Police (another shot from the same session is below left on the opposite page). My school chum, Lawrence Impey, couldn't wait to shoot my new band for our first single sleeve key art. He scouted the ideal location and set us up among the Mayfair rooftop chimneys for the shot that was our first face to the world. None of us had any proper black leather but Paul Mulligan lent me his fancy jacket (a little too small), to which I attached a Syrian army badge that my dad had given me. We didn't have enough black glasses to go around so Sting had to smoulder with what God gave him.

➤

On 11 February 1977, I went to The Roxy to meet up with 'Max Rippough' (Macs McAree), manager of Cherry Vanilla. She arrived from New York with her guitarist Louie Lepore and pianist Zecca Esquibel as part of the New York invasion that year, along with The Heartbreakers and Wayne County & the Electric Chairs. Their plan was to recruit a rhythm section in London. Well, I was right there to fix up all their band needs. Macs accepted my offer of a bass player, drummer, backline amps, piano, and support act (The Police). We were rehearsing for her UK tour within a week, and on 3 March we and she were headlining the same club.

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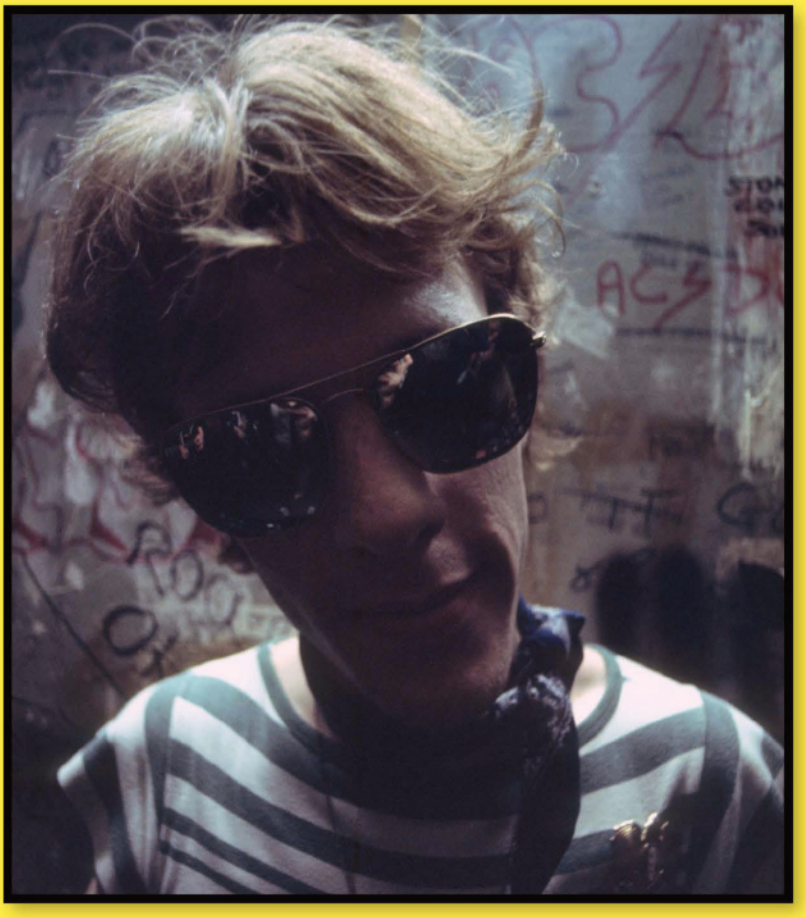
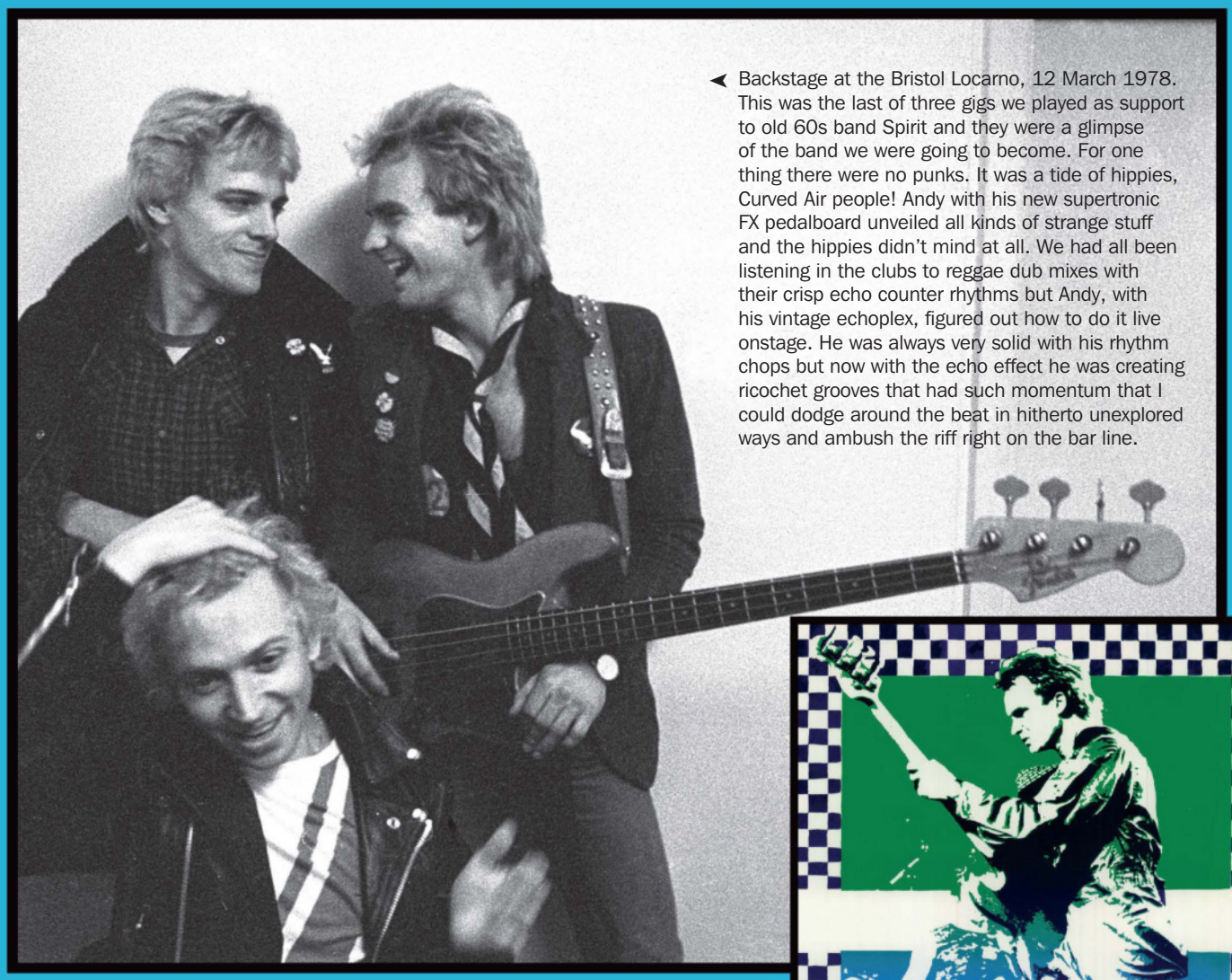


➤ This is me, backstage at The Marquee on 24 June 1977, the night that The Police headlined the club. We began as our usual three-piece, with Henry as guitarist, and we were called back for multiple encores – maybe because Andy Summers jumped onstage to show everybody what guitar could *really* do. It was Andy's first Police show. We played Three O'clock Shit (aka Be My Girl), Dead End Job (again), Visions Of The Night (again), then Dead End Job again for the third time, followed by a second run-down of Landlord. We were out of songs, but the crowd wanted more! Some days later Sting and Andy, on a secret phone call, finally pop the question. I wasn't on the line, so I don't know who made the first lurch, but they agree that they need each other for musical sanity. All they have to do is convince their Taliban drummer to ditch the punk facade… and Henry.

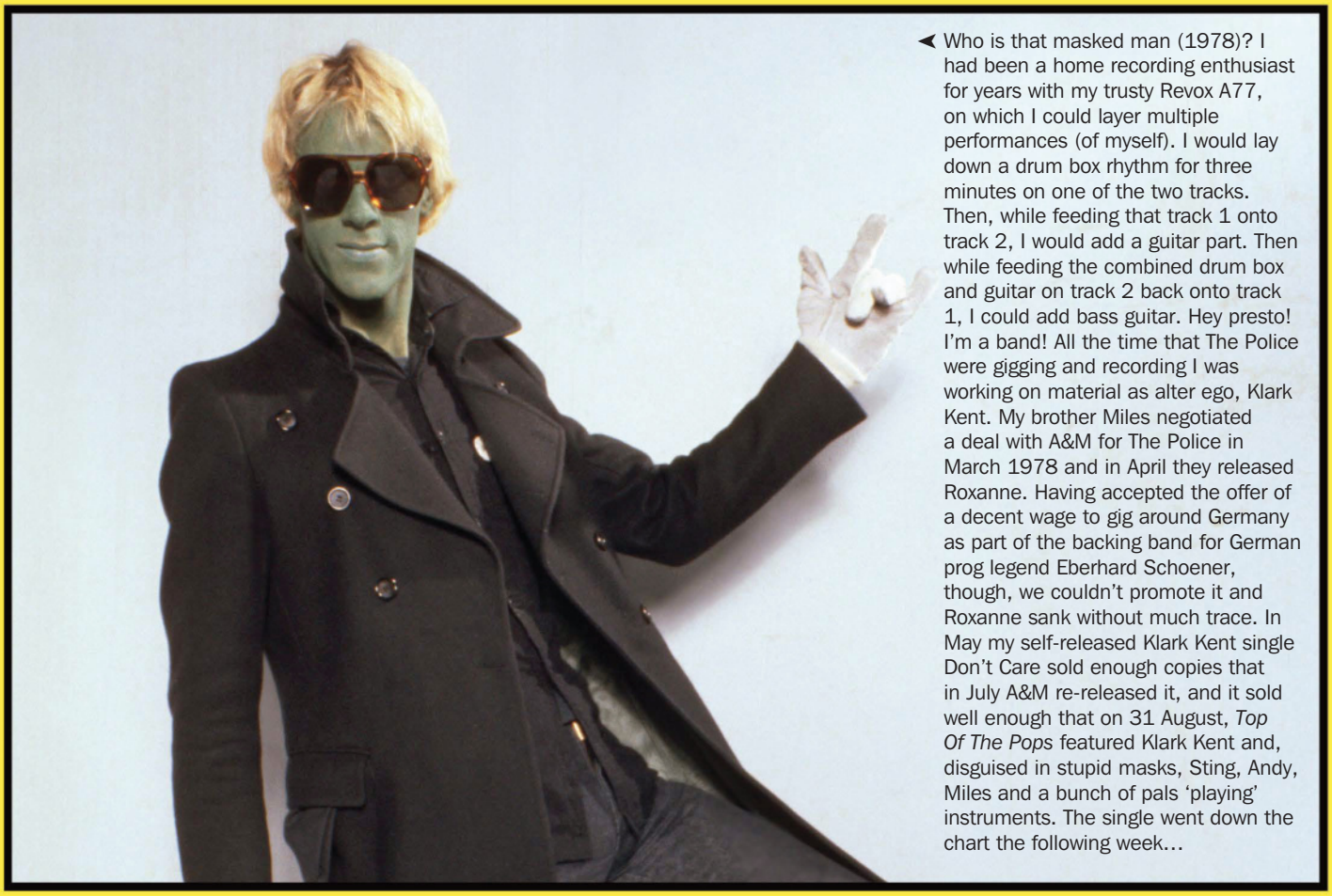
August 11, 1977, my diary reads: 'Fired Henry'. Eight months into our Police mission, six days after our Mont de Marsan triumph, and after two days in the studio with John Cale 'producing', we stumbled lamely into dropping the bomb on Henry. He could smell the atmosphere in the studio and that evening called Sting, who thought I had already dropped the guillotine as planned. I hadn't. So as Sting is sympathising and comforting, Henry is going, "What?!" He was straight on the phone to me, forcing me to finish the kill. It was hell. Henry was one of my closest friends in those hungry days, beloved by all and the laughing life of any gathering. In The Police he was the acceptable face of the band while Sting and I pretended to be ingénues and Andy was obviously the antichrist. A few weeks later we had a new set of Police photos taken by my old pal Lawrence Impey, in the basement of Sting's flat in Bayswater.



Backstage at the Bristol Locarno, 12 March 1978. This was the last of three gigs we played as support to old 60s band Spirit and they were a glimpse of the band we were going to become. For one thing there were no punks. It was a tide of hippies, Curved Air people! Andy with his new supertronic FX pedalboard unveiled all kinds of strange stuff and the hippies didn't mind at all. We had all been listening in the clubs to reggae dub mixes with their crisp echo counter rhythms but Andy, with his vintage echoplex, figured out how to do it live onstage. He was always very solid with his rhythm chops but now with the echo effect he was creating ricochet grooves that had such momentum that I could dodge around the beat in hitherto unexplored ways and ambush the riff right on the bar line.

Part-punk aesthetic, part-necessity, I made zeroxed posters and flyers for Police gigs at home, and this image was used again and again. It was based on a photo of the four-piece Police playing the Mont De Marsan Festival in early August 1977. Henry was cropped out, of course. By the way, the jumpsuit that Sting wore for most of 1977 and '78 had originally been given to me by Paul Mulligan, but it was a bit too short, so I handed it off to him.

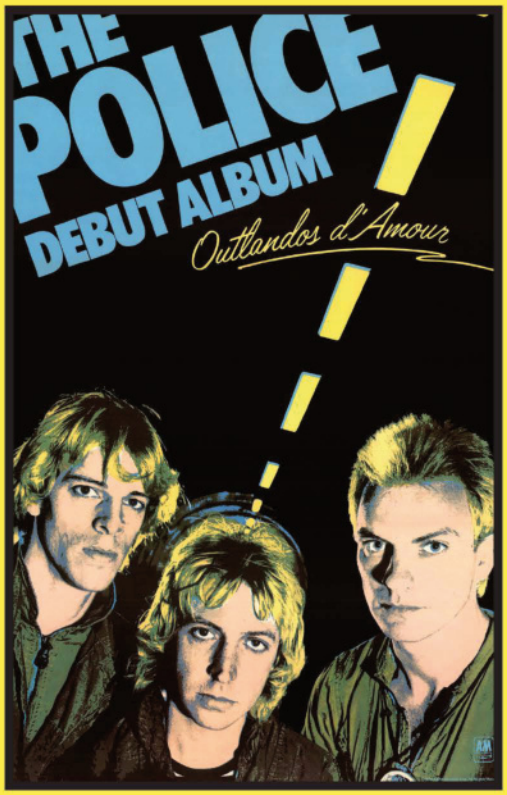
Photos: Lawrence Impey; Andrew Krivine collection



◀ Who is that masked man (1978)? I had been a home recording enthusiast for years with my trusty Revox A77, on which I could layer multiple performances (of myself). I would lay down a drum box rhythm for three minutes on one of the two tracks. Then, while feeding that track 1 onto track 2, I would add a guitar part. Then while feeding the combined drum box and guitar on track 2 back onto track 1, I could add bass guitar. Hey presto! I'm a band! All the time that The Police were gigging and recording I was working on material as alter ego, Klark Kent. My brother Miles negotiated a deal with A&M for The Police in March 1978 and in April they released Roxanne. Having accepted the offer of a decent wage to gig around Germany as part of the backing band for German prog legend Eberhard Schoener, though, we couldn't promote it and Roxanne sank without much trace. In May my self-released Klark Kent single Don't Care sold enough copies that in July A&M re-released it, and it sold well enough that on 31 August, *Top Of The Pops* featured Klark Kent and, disguised in stupid masks, Sting, Andy, Miles and a bunch of pals 'playing' instruments. The single went down the chart the following week…

Original poster for the first album, using a Janette Beckman photograph, 1978.

At the end of 1978, after charging across America for several weeks (playing to receptive and energetic crowds), we returned to England in December where a weird surprise was waiting for us. We'd had a single in the charts (Can't Stand Losing You, which got to No 42) and although we were booked as support act on the tour with Alberto Y Lost Trios Paranoias it turned out that there were none of their fans in the building. When we took the stage as the opening act, the sudden high-pitched shriek of the audience almost knocked us off our feet. This was our crowd! But they were neither punks nor hippies. The halls were full of screaming teenage girls. By the grace of God, we had emerged from our struggle as a boy band! As some kind of teen fantasy pin-up thing. It was a twisted reward, well suited to all our Machiavellian scheming. ➤



▲ With success came magazine covers, promo single releases (see this green vinyl edition of Message In A Bottle, 1979!) and lots and lots of gigs. Curved Air had been a breeze, but The Police was a hard slog every inch of the way. Even when success found us, we were still slogging up that mountain. Even after we left the treeline behind – and all other competition – we were still on a mission to make the coolest music and be the coolest band.

Stewart Copeland Police Diaries © *Stewart Copeland is available from rocket88books.com.*

Photos: Craig Bells/Peter Bayne, Andrew Wrone collection

33⅓ minutes with... Den Hegarty

Interview: Mark McStea

Doo wop revivalists Darts were one of the biggest-selling acts of 1978, scoring three hits and considered one of the foremost live bands of their day. Frontman Hegarty left Darts that same year, going on to explore a TV career before moving into teaching. He is now back in the Darts' fold again.

You'd experienced some success with Rocky Sharpe And The Razors, prior to Darts taking off. How did that band morph into Darts?
We'd been together from 1972 for about four years. The man who became Rocky Sharpe was an actor and after every gig he'd lose his voice, so it was messing up his career, so he had to quit, which was why we folded. We had a bass player stand in for the last few gigs and he suggested combining half of the Razors with some other musicians that he knew.

Did you already know that you had a great bass voice for doo wop when you started out?
No, not at all. We just put the band together as a laugh, and then it became clear that I could do all those bass vocal lines.

Sha Na Na [*the US Showaddywaddy – Ed*] were doing well around the time you started Rocky Sharpe. Were they any kind of influence, as they had quite an action-packed show and great visuals?
I suppose they were partly inspirational, but I'm not sure they had the love of doo wop. They were all out of university and it was a little like a stage show or something. When we started as Darts, we were doing the London pub scene and all the same gigs as people like the Pistols and The Damned. We were also doing the whole university circuit, so we paid our dues playing live and learning how to be a band.

Daddy Cool charted in October 1977 and paved the way for the massive run of success to come in 1978. That must have been a great time.
Yes, things really took off. People still lump us together with bands like Showaddywaddy, which is a great shame as they came from the Midlands cabaret circuit – Baileys and all those clubs – and you wouldn't have caught us dead in those places. They never seemed to really believe in the music, and they only started doing the doo wop kind of thing once we started having hits. Their biggest success came with covers, yet our biggest record was one we wrote, It's Raining.

With three No 2 hits in a row – Come Back My Love, The Boy From New York City, It's Raining, all 1978 – how frustrating was it to never hit the top spot?
Well, It's Raining was the second-biggest-selling single of the year. The trouble was, the biggest selling single of the year, Rivers Of Babylon by Boney M, came out at the same time. Boney M were everywhere that year, though. It probably was frustrating, but I suppose we all thought that there was always tomorrow, you know?

"We were doing the London pub scene, the same as the Pistols and The Damned"

You must have mixed feelings looking back at 1978, as not only did everything explode for the band, but you left to look after your father who was very ill.
Yes. We used to tour so much and have very limited money, because there were so many of us, that I didn't even know that my dad had nearly died until he'd come out of hospital. I went to our management and said that I needed us to cut down on the touring for a while.

The manager, who was a total shyster, which the band would now agree with – because he ripped the rest of them off absolutely mercilessly – engineered it so that it was felt that I was betraying everybody and that was it, I was gone. Come 2005, we all met up again and we've been together ever since.

You became very recognisable after appearing on *Top Of The Pops* so much during the year. How was that?
It was very weird. You're kept in a dressing room, then hustled into the studio where the *TOTP* orchestra was all lined up – drunken old musos [laughs]. That was a hoot. Then you get shuffled back out again, so we never really had the chance to interact with anybody.

You and Rita Ray were probably the most recognisable faces. How was it to be spotted in the street?
I have quite an unusual face, so I did get spotted a lot. There are things about that which were fun and some that weren't. If you were out with family or friends, they were suddenly elbowed out of the way which wasn't nice, but then you'd get people who loved what you did and were just delighted to meet you, which is the nice side of it.

You always stole the show on TV. Are you a natural show-off or someone who lights up for the camera but is very different offstage?
Onstage is where the showman side of me will come out and I suppose it's always there, but you rein that in when you're in the pub.

Darts had four big personality vocalists. Was the chemistry as good offstage as it appeared to be on?
Well, put it this way, Rita and I have known each other since we were 13 and I've known Griff [Fender] since we were 14.

You released a solo single in 1979, Voodoo Voodoo, which didn't achieve anything like the success of Darts. Was that why you decided to try to get into TV presenting?
I was being restricted in the kind of things that I wanted to do because I was stuck on the same label, and they didn't want me to do something that would compete with Darts. That was why I headed into TV, which was how I ended up as a presenter on *Tiswas*, and then I moved into voiceover work.

How did you wind up teaching psychology? Did you already have the qualifications?
No. I started to have major epileptic seizures in my final year at university when I first went, so didn't complete the degree. A generation later, I went back to university in the 90s. A big part of my interest in the subject area was because I wanted to understand more about what was going on in my brain. My original degree was an English degree so that was entirely different. I'm retired now, though.

What's next?
Darts are still playing fairly regularly and we're always open to offers of more work. Any promoters reading this? [laughs].

The Darts: The Albums 1977-81 *is on Cherry Red.*

musictovisit

Bob Stanley carries pop's baggage everywhere

The genres landlocked in 1978...

It's January 1978. "Punk's over," screeched Paul Fletcher, bursting into the classroom and brandishing this week's *NME*. "It's all about power pop now." The same Paul Fletcher would patiently explain to me a year or two later that Whitesnake were not heavy metal at all, but actually a blues band. Like the *NME* itself, I couldn't usually follow what he said but assumed he was right because he knew a lot more about music than me.

So, what was this "power pop"? Well, said Paul, Blondie are power pop. And that was about all he had to offer. But pop was changing so fast, trampling stragglers under foot, that naturally I believed power pop would sweep the chart in 1978.

There would be some other visible 'power pop' moments other than Denis and Presence, Dear in 1978. Tonight's Drummer Man sounded like a Lesley Gore song played by various members of The Dickies and Buzzcocks, but I don't seem to recall anyone on the radio or at school calling it power pop. And what exactly differentiated them from the Rezillos' equally tight, tough and melodic *Top Of The Pops*? Was that power pop?

Hindsight's a wonderful thing, but no one seemed that sure at the time. Blondie were power pop in January '78, no doubt, but by the end of the year they had hooked up with Mike Chapman, bought a drum machine, tied Clem Burke to a chair, and become superstars.

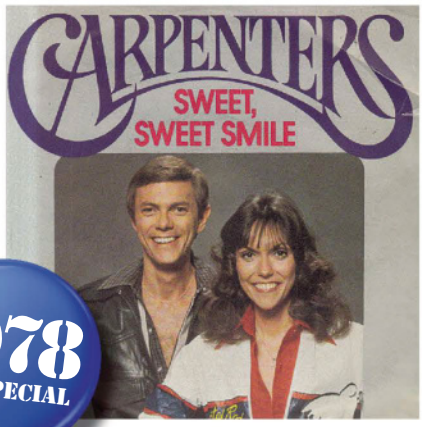
On the ground, outside the Westminster (or should that be Commonwealth House?) bubble, punk most certainly wasn't dead – Sham 69 were just getting into their stride for a start. History books might ignore them, but Sham were huge and gave us one of the most ambitious punk albums with *That's Life*. Possibly the only first wave punk concept album, it began with some verité arguments over breakfast before the suited Jimmy Pursey got on the bus to go to work ("Someone shouts out 'poof!' so I put in the boot"). Maybe it doesn't have allusions to central American guerrilla groups but as a snapshot of 1978 it was on a par with new kids TV sensation *Grange Hill*. One day, Jimmy Pursey will be rewarded by the Southbank Centre with his own Meltdown Festival.

Even pub rock was still making its presence felt in 1978. Mickey Jupp's Down At The Doctors gave Dr Feelgood a minor hit, while their *Private Practice* album – produced by the unlikely pairing of Richard Gottehrer and Martin Rushent – also contained their biggest ever hit, Milk And Alcohol. Eddie And The Hot Rods' Quit This Town saw them on *Top Of The Pops*, described by Peter Powell as "wild and hairy", with Barry Masters in top-to-toe white denim. The biggest pub impact of the year came from Ducks Deluxe spin-off The Motors, who went to No 4 with Airport. Later that year came another Top 20 hit in Forget About You, which gamely appropriated the melody from the *Grandstand* theme (or was it White Plains' My Baby Loves Loving?) and hoped no one would notice.

History ignores them, but Sham 69 were huge and gave us one of the most ambitious punk albums

Was glam over in 1978? The Sweet returned from the fringes with Love Is Like Oxygen, which has more of a radio presence in 2023 than any of their earlier masterpieces. They kept pace with pop, even after Brian Connolly left in 1979, and produced a peculiar synth-led single called Sixties Man a year later, which included strange lines like, "Woodstock nights, oh, where are you?" even as a sequenced Moog percolated underneath. Suzi Quatro also had a pretty good 1978 after a few barren years and, likewise, the sassy-yet-relaxed If You Can't Give Me Love is more likely to get a spin on Capital Gold these days than Can The Can.

Over on Radio 2, fellow titans of the early 70s The Carpenters still held sway, even as their star dimmed in the States – Sweet Sweet Smile felt like a huge hit and got enough plays that the lyrics are seared into my memory. We wouldn't hear from them again for another three years. Ex-Moody Blues singer Justin Hayward had been plugging away with solo releases like 1977's *Songwriter* (incredibly, still on Deram). He finally returned to the Top 10 in 1978 with Forever Autumn, a lovely Jeff Wayne-produced tune originally written as a jingle for a Lego advert in 1969.



Also residing in the "where are they now?" file were Paul and Barry Ryan. They may have had a few years of mega-fame in early 70s Germany, but they had spent the intervening years in Britain working sometimes as a duo, sometimes as Barry solo, sometimes as Paul solo (1972's Natural Gas is a 10), and also dreaming up pseudonyms like Matayo (1975's I Like Rock'N'Roll). Come 1978, they were giving it one last shot and under the name Hero produced one of the year's highlights, and certainly one of its oddest singles: Love Gone Bad sounds like ELO on horse tranquilisers, with Barry's voice repeating, "It's just a love gone bad" with a voice that sounds like he's standing at one end of a corridor and trying to crawl to a microphone at the other end. A dizzying waltzer-ride production throws in some dub influences and – bingo! – give or take a Public Image or a Le Freak, there's your best single of 1978. And it had nought to do with power pop.

Bob Stanley tweets @rocking_bob

1978 (SO) SPECIAL

Survivor

Nineteen seventy-eight should have been **Cidny Bullens'** year, until a record label acquisition brought it to a crashing halt. Now, as **Charles Donovan** discovers, the musician who once had to choose between Dylan and Elton is back… with a difference, a new album, and 2023's most compelling rock memoir

"If you were me, what would you do/You look in the mirror and it's not really you." It's a couplet from a new song, The Gender Line, which captures a big part of the story of rock singer/songwriter/guitarist, Cidny Bullens. Bullens, a vocalist in Elton John's mid-70s touring band (he's also on Don't Go Breaking My Heart and *Blue Moves*), almost blazed a trail of glory as a rock star, twice Grammy-nominated in his twenties. He endured record label shenanigans, addiction, and profound loss before a revival in the late 90s. Now he's published the memoir *TransElectric: My Life As A Cosmic Rock Star* and is issuing an album which is his seventh *and* his first. That'll make sense later; for now, we introduce ourselves on a humid July afternoon, he in Nashville, I in London. He's a markedly young 73, with kind, expressive eyes, answering questions open-heartedly and without wariness.

He tells me his lifetime of journaling and the one-man (or "One Wo/Man", as it was styled) show he performed in the 2010s, meant the framework for *TransElectric* was already in place. In it, he writes vividly of his early life as Cynthia, known as Cindy, raised the second daughter of five siblings in a straightlaced Massachusetts family. His rock identity was sparked by a sense of connection to Mick Jagger.

"The Beatles opened me up to a musical pathway," he says, "but the Stones I responded viscerally to. I really did think there was some kind of projection from me to Mick Jagger. I had the big lips, I had the hips, I could dance like him. I had already started listening to John Lee Hooker, Lightnin' Hopkins, Sonny Terry, Brownie McGhee and Willie Dixon, but the Stones really embodied a different way of listening to R&B and blues."

As a teenage runaway to Manhattan in 1965, Bullens began introducing himself to the Greenwich Village folk clubs but was retrieved by the authorities and returned to his anxious parents. After acting school, he dabbled in theatre, but the rock'n'roll calling persisted. At 23, following an audition with improvisational group Lemmings (with John Belushi and Christopher Guest), he set off for Los Angeles with $100, a backpack, guitar, and a demo tape.

"In the early part of my life," he remarks, "it did seem that I attracted or stumbled upon opportunities that fell from the sky. I fell into some of them, and I pushed my way into others." Case in point: on arrival in LA, through a friend, he was able to crash with Helen Gorman, then a staffer at *The Hollywood Reporter*. "And," he explains, "she happened to work with somebody whose husband happened to be Bob Crewe's attorney."

Crewe had spent the 60s riding high as a hit songwriter/producer/label-head, noted for his successes with The Four Seasons (Can't Take My Eyes Off You; Walk Like A Man). Gorman arranged for Bullens to hand-deliver his demo tape to the attorney's house one evening. "I was told to give the tape to whoever came to the door and then leave," Bullens says. Bob Crewe, there by chance, opened the door. "I say, 'I'm here to give my tape to Bob Crewe.' He takes my arm and pulls me into the house. He's never seen me before. There was no internet back then, there was no way he could have seen a picture of me or known who I was. So, whatever his reaction was on opening the door and seeing this young kid standing there with a three-inch reel-to-reel tape at the servant's entrance of a Beverly Hills house – and why he pulled me into that dinner party with all these Hollywood record people – I don't know. You tell me!"

So began a music industry crash course. Crewe took Bullens on as a protégé and PA. Soon, Bullens had met everyone from Jerry Wexler to Kinky Friedman. It was a scene awash with daytime drinking and cocaine. Bullens became friendly with Bob Neuwirth and landed high-profile session singing jobs on albums by Rod Stewart, Don Everly and Gene Clark. But it was also traumatic: Crewe could be an overbearing, unstable presence and had some dicey friends, one of whom introduced Bullens to intravenous cocaine. Then, in another twist, he began a relationship with Crewe's brother, Dan, putatively gay like Bob.

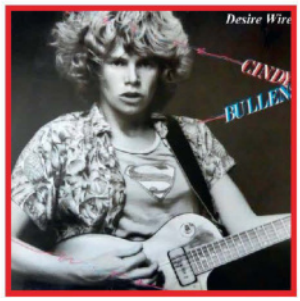
Fortunately, the next big break was imminent. On 17 September 1975, Bullens walked into a Rocket Records press party at Cherokee Studios, uninvited. "It was for Neil Sedaka, who had just signed with Rocket. I was in the control room, looking into the press party. And there was Elton John. I had this impulse. I turned to the owner and said, 'I'm going in' and he said, 'No, you can't go in' and I said, 'Yes, I can.' I didn't walk straight up to Elton John. I got into a conversation with a journalist. And Elton walked up to me. I hadn't even gone in with the intention of meeting him. I just wanted to be in the same room." Elton's introductory words – "I don't believe we've met yet. My name is Elton" – were enough to set in motion a series of conversations and, before the night was out, Bullens was asked to join Elton's tour as a backing vocalist. It was to start in exactly two days.

There was just one hitch. Bullens had already been invited to join Bob Dylan's *Rolling Thunder Revue*, through his friend Bob Neuwirth: "We would go on the road, take a bus, have all these people including the poet Allen Ginsberg, and it would start in late September." At 25, Bullens was now in an awkward but enviable position: Elton or Dylan? He had one day to decide. "I chose Elton. And it was not an easy choice. With *The Rolling Thunder Revue*, I would get to do a song or two by myself. There would be the camaraderie of going on the road with my friends, on a bus with Bob Dylan. But there was nobody bigger than Elton John in 1975. Through my lens of being a rock'n'roller, hearing Little Richard at six or seven years old and saying, 'That's what I want to do,' I couldn't say no. And I was a nobody! That's the thing! I hadn't done anything except backup. I wasn't sought-after. So, to have to choose between them was, I think, a singular moment."

Bullens stayed with Elton through two international tours. He tells me: "I felt safe with him. I'm not going to say we're alike, I'm not going to be so presumptuous, but I did have an immediate connection with him. I had a sense of ease, even though I was totally star-struck, let's get real here! But I felt he saw something in me that maybe I didn't see in myself and it didn't all have to do with sexuality and gender. It had to do with personhood. I just adore him. I've always adored him. I will say it a thousand times." His eyes film over as he speaks. "It makes me want to cry," he explains, "because I did feel *seen* by him."

"I FELT SAFE WITH ELTON. I HAD AN IMMEDIATE CONNECTION… AND I FELT HE SAW SOMETHING IN ME"

On to 1978 and what should have been lift-off. Bullens had an off-screen part in *Grease*, singing three solos on the Grammy-nominated soundtrack. He was in recovery from drugs and alcohol and in a management deal with MainMan, the infamous agency run by Tony Defries. Bullens' first solo album, the self-written *Desire Wire*, came out on United Artists. The cover captured him in a display of kinaesthetic



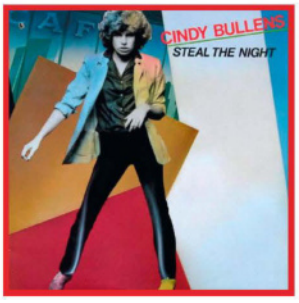


Photo: Georgina Karvellas

Star turns: (left) with Freddie Mercury and Billie Jean King, socialising after an Elton John gig, LA, 1975; (right) with Elton John, Schaefer Stadium, Massachusetts, 1976; (inset) 1980 publicity shot at the end of Bullens' Casablanca era

rock'n'roll zeal, with a look that went beyond standard rock star androgyny and into something more complex, less knowable. The first single, the fiery mission statement, Survivor, was all over the radio and racing up the *Billboard* charts with that all-important "bullet". But as it reached No 54, United Artists was absorbed into EMI. The fallout was immediate.

"Everybody stopped promoting Survivor, because nobody knew if they were going to keep their jobs," recalls Bullens. "I think it would have been at least Top 20 because it was shooting up. I can't tell you if it would have been Top 10, but it would have been a bigger hit than it was." Instead, it had to be content with turntable hit status, with Bullens also getting the vindication of a Best Rock Vocal Performance Grammy nomination. Still, the moment had slipped away before fully realising itself.

too much. "It was the nail in the coffin. I said, 'If you want Pat Benatar, you go sign Pat Benatar' and I walked out. In my naive way, I thought, 'Well, somebody will pick me up somewhere.' But nobody would touch me with a 10-foot pole."

Moving away from showbiz, Bullens and Dan Crewe made their relationship official, setting up home in New York and then Massachusetts. Bullens gave birth to their daughters, Reid and Jessie, in the 80s. At the end of the decade, he re-emerged on MCA with a self-titled album that didn't catch on. "I was completely lost. Now, I loved being a mother, and do still. I really was trying, as was Dan, to be a normal person. But I am not normal. I'm a mother with a moustache! I'm a trans man. I never was normal. But we really were trying to fit in. I loved having my children but there was this longing for the creative part that wasn't being fulfilled."

"THEY SAID, 'WE WANT YOU TO BE A GIRL, WE WANT YOU TO WEAR DANGLY EARRINGS AND TANK TOPS'"

Bullens resumed his solo career on Casablanca with *Steal The Night* (1979), which he produced with Mark Doyle. Then, the label decided he had to change. "They said, 'We want you to be a girl. We don't want you to be who you are. We don't want you to wear the clothes you wear, we don't want you to write your own songs, we don't want you to produce.' And this is verbatim: 'We want you to wear dangly earrings and tank tops and be more like Pat Benatar.'"

Bullens initially played along, recording a third album, pretending someone else had written and produced it by putting a male name on the tapes. "And they loved it!" he says. But the idea of a femme makeover was

At the turn of the decade, Bullens separated from Crewe and made in-roads as a songwriter in Nashville but then came tragedy. His younger daughter, Jessie, was diagnosed with stage 4 Hodgkin's in 1995 and died on 23 March at Maine Medical Center, Portland. "I say the two defining moments in my life are not about music and not about gender," says Bullens. "They're the birth of my first daughter, Reid, and the death of my second daughter, Jessie. And no matter what happens to me with music, or my activism as a trans person, my children are the most important things to me." His eyes fill with tears and his voice breaks up, but he goes on: "Jessie died just after her 11th birthday, but what her death did for me – and every time I say this I feel like it's the most horrible thing in the world – was bring me back to myself through music, through being unafraid to move into other areas in my life including gender change, because the worst has already happened. I'd lost a child. Ask any bereaved parent, they'll tell you there's nothing worse that can happen other than losing more than one child."

Amid paroxysms of grief, Bullens kept writing and recording songs for and about Jessie. By the time it came out in 1999, *Somewhere Between Heaven And Earth*, a singer/songwriter album with rock and Americana influences, had contributions from Bryan Adams, Bonnie Raitt, Lucinda Williams and Beth Nielsen Chapman. It took off through word-of-mouth and then media coverage. "It ended up being a resource for bereaved parents. I had reactions from every continent. I don't even know how the album got to South America and Africa and far corners of Asia. How did they even find the record? It became my most commercially successful album."

In 2010, Bullens took another leap. Since childhood, he'd lived with gender dysphoria, sometimes praying to wake up in a different body. Now, with the full support of Reid, Bullens sought gender-affirming care, including testosterone, plus an elegant switch of letters to become Cidny. With a body that better articulates who he is, there's been little looking back. Today, there are several strands to his musical life. There's The Refugees, his trio with Wendy Waldman (acclaimed singer/

Photos: Bob Gruen; Mike Hewitson; Jamie Andrews

Somewhere man: (above) publicity shot for 1999's *Somewhere Between Heaven And Earth*, the album commemorating Bullens' daughter, Jessie; (bottom, right) Bullens in 2023; (bottom, left): the new album, *Little Pieces*

songwriter with a string of Warner Bros albums in the 70s) and Deborah Holland (lead singer/songwriter with Animal Logic in the 80s). "They're a big part of my emotional and musical sanity," he says.

Then there's *Little Pieces*, his first solo album as Cidny, his singing voice now lower from testosterone. "Some songs are directly related to my transition and others less so," he explains. "There's a couple of love songs to my wife [post-transition, Bullens married theatre coach Tanya Taylor Rubinstein]. I'm excited about it because it is an album by a trans man that talks about it in a way where you could not be a trans person and still hear it."

The album arrives in the autumn, hot on the heels of the memoir, which has a poignant foreword from Sir Elton ("Cindy had everything going for her. She had the songs, the voice, the guitar, the attitude, the look… The night he told me he wanted to transition to a man, I just cried and cried and cried. I finally understood Cidny in that moment. And I thought, my God, you've lived this incredible life").

"I went into a very deep depression in the pandemic and the book saved me," Bullens admits. "I've had the kind of career that is up-down-up-down-up-down. And I'm not blaming anybody. I mean, there are people to blame, including myself. I've made choices which have sometimes thwarted my move forward as an artist. I can't say, 'Oh, it was all *them* and it didn't happen because of *them*.' No! Some of it didn't happen because of *me*! But there's still that creative urge and every time I try to think, 'Okay, I'm done, I'm going to Maine to live on the water, ride my bike and see my grandchildren,' it lasts for a little while and then it doesn't. Now the book is out, the album is out… and I guess I'm not done yet." RC

Little Pieces *is out on 27 October on Kill Rock Stars Records.* TransElectric: My Life As A Cosmic Rock Star *is published by Chicago Review Press (£22.95).*

CIDNY, INCIDENTALLY
Five of his best albums

Desire Wire (United Artists UAG 30217, LP, UK, 1978, £8)
Includes the radio hit Survivor. Critic Robert Christgau commented: "Songs about the joys of rock and roll and the perils of romance that are tougher, sprightlier, and more propulsive than Eddie Money's".

Steal The Night (Casablanca NBLP 7185, LP, US, 1979, £7)
"Not my best work," says Bullens – nevertheless, this self-produced LP's best tracks, including Full Tilt Rocker, are a convincing mix of new wave and Stones-like rock.

Somewhere Between Heaven And Earth (Artemis ART 1012, CD, US, 1999, £3)
A rootsy singer/songwriter album whose songs, including In Better Hands, are unsparing, but also comforting, reflections on grief.

The Refugees/Unbound (Wabuho WR 9703, CD, US, 2008, £12)
Bullens' acoustic trio with Wendy Waldman and Deborah Holland – lustrous three-part harmony and accomplished songwriting.

Little Pieces (Kill Rock Stars KRSN 011, LP/CD, US, 2023)
Bullens' first post-transition solo album mixes grit and tenderness, with highly personal songs touching on gender transition, new love, vitality and endurance.

Photos: Merry Oyr; Travis Commeau

From The Vaults

Reissues, remasters and compilations

Raising The Bar

Kim Deal and co's post-Pixies classic still stands alone. *By Kevin Harley*

The Breeders

Last Splash

★★★★★

4AD 4 AD 0611 LPX (CD, 3LP)

In 1993, the temptation to view The Breeders' second album as a terrifically unruly riposte to Frank Black's solo beginnings seemed irresistible. Thirty years on, *Last Splash* abides as one of the defining albums of its decade for more intrinsic reasons. If you hadn't already spotted it, the 20th anniversary reunion tour rammed the point home in beer-sloshing bundles of big-time fun. This was an album defined not by opposition, nor by revenge, but by an internal fusion of unlikely elements that – as the last 30 years of reduced Breeders output might suggest – would be practically impossible to bottle and repeat.

The backstory has been well told, of course, but it bears repeating by virtue of its singularity. Growing up in Dayton, Ohio, twins Kim and Kelley Deal would sing in biker bars, harmonising gamely. Their paths diverged as Kim answered a "no chops" ad to join the Pixies and Kelley took a job as a defence contractor in an air-force base. Later, Kim would also form The Breeders with Tanya Donelly and others. In 1992, Kim invited Kelley to join this new band, shortly before Donelly's departure. Kelley couldn't play yet, but so what? Wouldn't the album sound fresher that way? Never mind the chops: Kim had vision enough for both of them.

With bassist Josephine Wiggs and drummer Jim Macpherson, the Deals set about recording the album that would become *Last Splash*. Soon, Kim's dissatisfaction with the sound would necessitate tracking the record across two studios. One too many, perhaps? Oh, Kim had ideas enough for both.

So, Kelley's sewing machine would be put to good recorded use, a fluffed bassline would become iconic, a harmonica microphone plugged into a Marshall amp would prove useful and cymbals would be dropped out of second-storey windows to stop them from ringing so damn much. Kim's vision, it turned out, did not just extend to various extremes of sound, tone and tunes. She also knew how to rise above the cliché of a 'happy accident'. On *Last Splash*, you're not hearing accidents: you're hearing Kim's resourceful, ingenious ability to harness noise and melody into something approaching a shape, albeit a shape that never simply reiterates the established patterns of the record's 90s alt-rock peers. Flatpack rock this is not.

On wrongfooting opener New Year, sludgy guitars ring out like wake-up calls as mantric vocals suggest an emergence from the worst hangover, before the song kicks in with heavy-metal guitar spray firing in all directions. A similar melee of seemingly distracted firepower then serves up Cannonball, the one with the wonky bass opening, whose parts coalesce incrementally to showcase each player's personalities before igniting a melody that would galvanise indie-disco dancefloors for decades. Cannonballing in at the pool's deep end, here was a song that could out-dive the Deals' alt-rock contemporaries even if they were not consciously worrying about the competition.

Thrillingly, *Last Splash* goes on to cannonball every which way, bamboozling all attempts to pin it down but – miraculously – never seeming to lose its grip. Invisible Man detours into shoegaze-y, Slowdive-ish psychedelia before erupting in a sunny-day melody. No Aloha is a baked toke on sun-dazed Tropicália, which then surges into power pop terrain on the back of a tasty drum roll from Macpherson.

One of the most original alt-rock albums of the 90s

More metal awaits in Roi, a noise-rocker with a whole lotta Zep in the riff at the 40-second point. On Do You Love Me Now?, the Deals sharpen lyrics written by Kim when she was a teenager with adult bite, like someone flicking through a jukebox of half-remembered teen-pop and realising that puppy-love shit doesn't wash anymore. Macpherson's dampened drums thwack along in despairing sympathy. A similar kind of double-edged magic is put to work on the energised I Just Wanna Get Along, whose seemingly polite chorus is delivered by Deal in a tired-of-this-shit drawl. Anyone who ever worked in a toxic environment could relate.

Flipside is The Breeders at full tilt, a garage-y surf-rock rabble-rouser that contrasts starkly with the Lynchian dream-song of Mad Lucas. Any chance of rest is righteously put to bed across the album's second half. The echt-indie-rock of Divine Hammer might be the brightest, lustiest song on the album – or, if you take Kim's offered reading, a song about how youthful promises of eternal reward for good behaviour are cheated in adulthood.

SOS is a street-walking cheetah of a track, kickstarted by Kelley's sewing machine and propelled by Wiggs' ferocious bassline all the way to boggle-eyed rave-rock infamy via The Prodigy's sample of the track on Firestarter. Hag might be the closest the album comes to filler, lurching drunkenly like the Throwing Muses, before a glorious riff heralds Saints, a fun-seeker of a song caught swaggering to the fair like someone not just intent but righteously hell-bent on having a good time. From here, the effortlessly infectious and endearing country lollop of Drivin' On 9 (a cover of Ed's Redeeming Qualities) brings us back to the core of the album, the chemistry between the Deals.

Throughout, Kim's ambiguous lyrics provide added intrigue, whether she's sketching out the path from a plea to a righteous demand ("Come back to me right now!") on Do You Love Me Now?, issuing sweetly sardonic putdowns to the terminally egotistical on I Just Wanna Get Along ("Imagine doing just what the Big Bang did"), or flouting a most unusual take on innuendo on Cannonball ("I'll be your whatever-you-want/The bong in this reggae song").

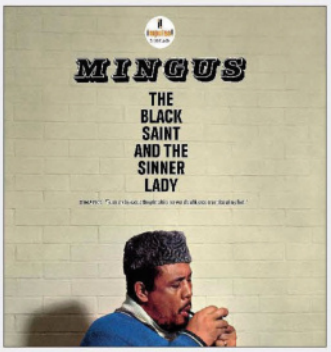
Of course, a willingness to be "whatever you want" is not a defining quality of *Last Splash*. Remastered for the occasion, this 'Original Analog Edition' features two rediscovered tracks, a solid Kim/Black Francis co-write titled Go Man Go and a version of Divine Hammer (Divine Mascis) with J Mascis on vocals. At the core, though, sits one of the most original, unruly, untethered alt-rock albums of the 90s. Thirty years on, *Last Splash* stands tall as a law-unto-itself classic, answering to nobody's tune, nobody's expectations but its own.

The Breeders: the others weren't sure about having a robot in the band but Kim Deal insisted

JAZZ COLLECTOR

By Charles Waring

Sometimes, disaster can be a prelude to a triumph, as **CHARLES MINGUS** discovered in late 1962 after his poorly received shambles of a big band concert at New York's Town Hall was the catalyst that resulted in arguably his greatest recording. Though roundly panned by the critics and the public alike, the Town Hall debacle was attended by Impulse! producer Bob Thiele, who saw potential in what Mingus was doing and signed him to the label. Mingus repaid his faith with 1963's ***The Black Saint And Sinner Lady*** (★★★★★ **Impulse!/Elemental**), a four-part suite for an eleven-piece band, which now returns on vinyl. Mingus, who despised the word "jazz", preferred to describe his masterwork as "ethnic folk dance music" and intended it as a ballet. What resulted was an extraordinarily bold and vibrant symphony of sound coloured by deep belching low brass notes, wailing, wah-wah-like trumpets, and evocative tinges of Iberian music. The album was also revolutionary for a jazz record because its most prominent instrument – Charlie Mariano's alto saxophone – was overdubbed and the piece's structure was shaped in the studio by numerous tape edits. Sixty years on, the album remains a marvel.



Another masterpiece from the Impulse! catalogue now back in circulation as a special vinyl release is **SONNY ROLLINS'** ***Alfie*** (★★★★ **Impulse!/Elemental**), undoubtedly one of the greatest jazz soundtrack albums of all time. Rollins came up with the music for director Lewis Gilbert's titular film about the adventures of a Cockney love rat played by Michael Caine during a residency at Ronnie Scott's in London. The pieces heard during the film Rollins played with a British band but on his return to the US, he cut the official soundtrack album using a 10-piece band under the direction of noted arranger Oliver Nelson. Its highlights include the classic title tune, defined by its memorable horn melody and Rollins' long gutsy solo, along with the aching ballad He's Younger Than Me, and the blithe waltz-time groove On Impulse.

Considered by many as one of the greatest jazz trio albums of all time, pianist **BILL EVANS'** ***Waltz For Debby*** (★★★★★ **Craft Recordings**) returns as part of Craft's ongoing *Original Jazz Classics* audiophile vinyl series. Thanks to supernal mastering by Cohearent Audio's head honcho Kevin Gray, the listener is transported back to the Village Vanguard on 25 June 1961, and made to feel that he or she is sitting in the audience just a few feet away from Evans' trio as they run through six tunes. The three musicians – Evans together with bassist Scott LaFaro (who would tragically die in a car crash a few weeks later) and drummer Paul Motian – achieve a rare sense of simpatico that allows them to think, improvise and feel as if they were one. The album – a companion to the earlier *Sunday At The Village Vanguard* – is a joy from beginning to end but if you had to pick a highlight, it would be Evans' deeply romantic take on the jazz standard My Foolish Heart, which is achingly beautiful.

Very few pianists were able to match Evans for delicacy and sensitivity, but one who could was **AHMAD JAMAL**, who was a year younger but launched his career earlier and also favoured the trio format. Before Evans had established himself, Pittsburgh-born Jamal was already a star, thanks to his hit album *At The Pershing: But Not For Me* in 1958. ***Four Classic Albums*** (★★★ **Avid**) includes the excellent *Chamber Music Of The New Jazz*, originally a 1955 drumless outing for the Parrott label, which includes the ace track New Rhumba, which Miles Davis, a Jamal fan, transformed into a big band number on his *Miles Ahead* album.

A more obscure forgotten gem seeing the light as a vinyl reissue is ***It's Not Up To Us*** (★★★★ **Superior Viaduct**), the debut LP by the Philly-born multi-instrumentalist **BYARD LANCASTER**, an avant-gardist who started out as a sideman for Sunny Murray and Bill Dixon. The album originally came out on Atlantic's Vortex imprint in 1968 and finds Lancaster alternating between alto saxophone and flute. Listen out for the mesmerising modal track John's Children, which references Coltrane's musical descendants and finds Lancaster's wailing sax soaring over Sonny Sharrock's droning guitar chords.

John McLaughlin wasn't the first musician to fuse jazz with Indian music, but he played an important role in finding a wider audience for his spiritually inclined cultural cross-pollinations with the group **SHAKTI**. After a protracted layoff, the group, which still features original co-founder, tabla player Zakir Hussein, returns with ***This Moment*** (★★★★ **Abstract Logix**), their first studio recording since 1977. It's a sublime marriage of Western and Eastern idioms that besides showcasing McLaughlin's dazzling fretwork, highlights Shankar Mahadevan's yearning vocals and Ganesh Rajagopolan's sublime violin.

Veteran trumpeter **EDDIE HENDERSON**, who's also a qualified psychiatrist, channels the tenebrous vibe of Miles Davis' *Bitches Brew* on the track Scorpio Rising, which opens his latest album ***Witness To History*** (★★★★ **Smoke Sessions Records**). Intended as a musical biography that salutes some of his seminal influences, the four-track album features an all-star band comprising saxophonist Donald Robinson, pianist George Cables, bassist Gerald Cannon, and drummer Lenny White. Also, listen out for a stunning rendition of the Miles-associated standard, It Never Entered My Mind.

Together with John Coltrane and Albert Ayler, the late **PHAROAH SANDERS** was one of the prime architects of spiritual jazz. After a fecund, 10-album spell at Impulse! between 1966 and 1974, the Arkansas-born saxophone maestro moved to the small Indian Navigation label, where he debuted with the magical, otherworldly ***Pharoah*** (★★★★ **Luakabop**) in 1977. Out of print for many years and much bootlegged, it's now officially reissued as a deluxe 2LP set and turns out to be a forgotten masterpiece. It includes two bonus live performances of the album's transcendent opening track, Harvest Time.

Also mining a deep spiritual groove is the music of the Buffalo-born tenor saxophonist and composer **JAMES BRANDON LEWIS**, who is assisted on his new album ***Mahalia, With Love*** (★★★★ **Tao Forms**) by the **RED LILY QUINTET** featuring veteran free jazz bassist William Parker.

A heartfelt musical homage to the iconic gospel matriarch Mahalia Jackson, the album finds Lewis and his cohorts interpreting songs indelibly associated with the singer, infusing them with a deep spirituality.

Another gifted tenor saxophonist, **JOSHUA REDMAN,** returns with his first album to feature vocals. ***Where Are We*** (★★★★ **Blue Note**) is an ambitious musical travelogue inspired by American cities featuring vocalist Gabrielle Cavassa. There are also salient cameos from vibraphonist Joel Ross, trumpeter Nicholas Payton and guitarists Kurt Rosenwinkel and Peter Bernstein.

ABC
The Lexicon Of Love: 40th Anniversary Edition
★★★★★
UMR NTRS 401 (LP/4LP/Blu-ray)

Taj Mahal of pop-funk triumphs again

The 80s' new bold dream of arch, literate pop – usurped in time, tragically, by plaid shirts and bucket hats – didn't last forever. But this album will. For all the wonders of Trevor Horn's era-defining production and Anne Dudley's orchestrations, it's Martin Fry who made the story sing. Across grooves so sharp and tight that Chic shiver, his couplets of a young man's frustrated heart make the sound's sheen relatable. This classily curated set, in fact 41 years on, offers a remaster and a mix by (who else?) Steven Wilson, plus singles, demos, and an '82 live show. Then there's Man Trap, the 55-minute "Bond-style thriller", on Blu-Ray. The original's the godhead, but this all turns any grey sky to blue. *Chris Roberts*

Aerosmith
Greatest Hits
★★★
UMR 4896393 4896817 (CD/3CD, LP/2LP/4LP)

Rock vets don't want to miss a trick

Before their train rolls off-rail for good, the Boston miscreants cash in once more on their choppy history. No solid reason exists to issue another 'smith compilation, though judged on the songs they know where their bread's buttered. The scrappy Mama Kin and proto-rock-ballad Dream On open proceedings, bankers both. No less than half of stoned 70s standard-setters *Toys In The Attic/Rocks* are included apiece, with scuzzy riff-rocker Adam's Apple and the Zeppelin-indebted Nobody's Fault meriting revisits. The Joe Perry-lite albums are blanked, sadly (not even a Chiquita), before the comeback years serve collabs (Run-D.M.C.), stadium-fit production, boisterously silly earworms and enough lung-busting power ballads to keep the karaoke business cooking. More live cuts (pace Rag Doll) might have been welcome, but the concert-recordings archive will surely be tapped eventually. *Kevin Harley*

Buzzcocks
Live In Manchester July 15, 1978
★★★★
Dandelion LP 9999 (LP)

It only makes you love them more

Shelley, Diggle and co at the height of their pop-punk powers wowing an anti-Nazi and racism carnival that attracted 40,000 people. The show catches them midway between debut album *Another Music…* and follow-up *Love Bites*. As such, the 11-track set cherry picks from both former (Fiction Romance) and the latter (Ever Fallen In Love, Sixteen), plus standalone singles What Do I Get and just-released double header Love You More/Noise Annoys and, of course, Boredom. Fabulous – and the, er, less than pristine sound tower recording only adds to the atmosphere, bringing shivers down the spine as the intricate drum pattern of Pulsebeat dances through the punk static. Lovely gatefold sleeve with plenty of evocative photos. *Nick Dalton*

Catatonia
Make Hay Not War: The Blanco Y Negro Years
★★★
Cherry Red QCRCDBOX 116 (5CD)

Cerys Matthews' pre-folk indie era

So successful has Cerys Matthews' emergence into a pagan folk singer and 6 Music DJ been, it's jarring to be reminded of a time

when she routinely knocked out chartbound anthemic Britpop. With Matthews' then-partner Mark Roberts on guitar, Catatonia were infamously chaotic at first, but debut album *Way Beyond Blue* superbly bottled their proto-Libertines messiness. Knuckling down to capitalise on their ethos being in fashion, *International Velvet* made them chart stars without smoothing off too many rough edges. But success seemed to spook them, and their final two albums were patchy, often disturbingly blank. Occasional magic surfaced, if generally darker, but they ended at the right time. The box set of all four albums adds a comprehensive mix of B-sides and rarities. *John Earls*

Cherubs

Icing (30th Anniversary Reissue)

★★★

Brutal Panda BPR 91

(CD, LP, Cassette)

Heroin Man

★★★★

Brutal Panda BPR 90

(CD, LP, Cassette)

Austin three-piece bring the noise-rock

Cherubs reformed in 2014 and are still going strong. In their first run, things were rather more tempestuous. The trio split when two members had a brawl after a gig in Oregon, before their second album, 1994's brilliant *Heroin Man*, even hit the shelves. Its raw and bludgeoning brand of rock recalls Nirvana's *In Utero* without the pretty bits. Released two years earlier, *Icing* was more brutally primitive than its sequel but this also had catchiness and swing lurking beneath the monolithic bass and guitar riffs. Both records were originally issued by Trance Syndicate, the label owned by King Coffey of Butthole Surfers. In the case of the remastered *Icing*, the LP is housed in more tasteful artwork than prior. *JR Moores*

Cicero

Future Boy

★★★

SFE SFE107 (3CD)

Pet Shop Boys' talent scout days re-emerge

Handing a demo to Pet Shop Boys' manager after a Glasgow gig led singer-songwriter David Cicero to become the only artist to release an album on Neil Tennant and Chris Lowe's short-lived label, Spaghetti. Released in 1992, before the Pets took over the world anew with Go West, *Future Boy* didn't chart, despite PSBs working on four songs. Although sometimes seemingly trying too hard to resemble his label bosses, Cicero deserved better. Equally at home with the yearning Heaven Must Have Sent You Back To Me and Cloud 9's pure rave, Cicero's naturalistic vocals are charming, the beats either worthy of, or occasionally played by, Lowe. Finally back out on vinyl, the 3CD version meanwhile adds demos, B-sides and raucous live songs from London's Heaven. *John Earls*

Codeine

Frigid Stars

★★★★★

Numero NUM 5949

Barely Real EP

★★★★

Numero NUM 5950

The White Birch

★★★★★

Numero NUM 5951

Rejoice! Seminal slowcore outfit back on vinyl

Following on from last year's 30th anniversary release of 'lost' album *Dessau*, these influential New York City indie-rockers – don't call them slowcore – are once again reissuing the two full-lengths and single EP they made when first around between 1989 and 1994. Although technically all were included on 2012's epic *When I See The Sun* box set, this marks the first time since the records' initial release dates that they're being issued as standalone vinyl albums. And while the plethora of bonus material on that box set isn't included, the albums in their purest form are worthy in their own right. Be warned, though – listening to all of these records back-to-back may invoke a bout of severe, unshakeable depression. *Mischa Pearlman*

Ornette Coleman

Ornette Live At Prince Street

★★★★

Flying Dutchman HIQLP 116 (LP)

The artist formerly ensconced at Prince

Over the course of six years, free-jazz firebrand Ornette Coleman based himself at what he called Artist House, a New York loft space at 131 Prince Street in SoHo. Intended to provide a welcoming, encouraging forum in which experimental musicians shunned by mainstream venues could perform and intermingle, the loft hosted any number of well-under-the-radar events such as the informal concert captured herein.

Opening track Friends And Neighbors acts as a virtual manifesto, with several of the aforementioned yard-hollering a loose refrain over a swaggering groove coolly thrown down by drummer Ed Blackwell and bassist Charlie Haden. Coleman unleashes blizzards of interference on a violin before shouldering his signature saxophone for the following Long Time No See. The slackly harmonised lines he plays with second saxophonist Dewey Redman are a tumbling, conversational prelude to the ecstatic freefall of the ensuing extemporisation. All four musicians roll down the face of it in a euphoric embrace, attaining a perfect, unforced balance between in-the-moment focus and no-mind transcendence.

Here, and on the concluding Tomorrow, the exhilarating fragmentation of the tonal centre is a burning fuse towards the principle of "harmolodics" Coleman would legitimise in later life. The saxes are two storm fronts colliding over a lopsided, interplanetary Magic Band backbeat. *Oregano Rathbone*

The Cooper Temple Clause

See This Through And Leave

★★★★

Demon DEMREC 1098 (2LP)

Vinyl revival reaches Noughties cult

Following The Thrills' recent reissues, the vinyl revival is finally reaching cult Noughties gems. Before The Libertines, Berkshire five-piece The Cooper Temple Clause were briefly British indie's big hope, thanks to incendiary early singles Let's Kill Music and Been Training Dogs. Their gigs were delirious chaos, which The Cure producer Paul Corkett excellently nailed on this adventurous 2002 debut. Equally at home with filmic prog and intense punk, it peaks on the stunning Who Needs Enemies, a shamanic singalong currently missing from the genre and typifying how compelling they were. Even now, nothing else quite sounds like it, yet only bassist Didz Hammond still has any significant part in the industry: he co-manages Suede. It's long overdue a vinyl release: on which, how about reissues for The Music and Hope Of The States...? *John Earls*

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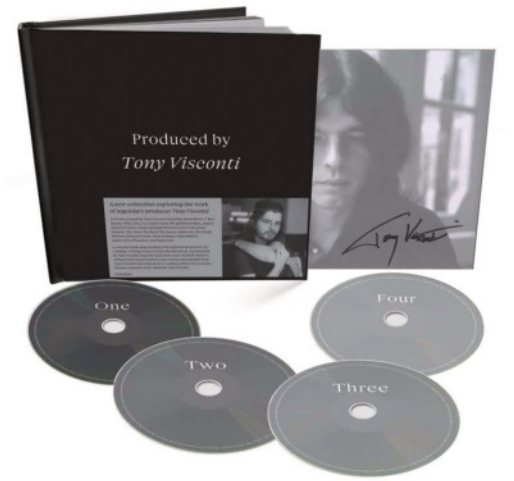

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SOUL COLLECTOR

By Lois Wilson

GEORGE & GWEN MCCRAE were the first couple of Miami soul and ***Together*** (★★★★ **Wagram**) was originally released in 1975 on Cat in the US. Produced by Clarence Reid and Steve Alaimo, it captures the pair backed by guitarists Joey Murcia and Snoopy Dean, keyboardists Timmy Thomas and Latimore and bassist George 'Chocolate' Perry on nine ace tracks including I'll Do The Rockin', a simple but powerful rewrite of George's 1974 hit, Rock Your Baby, and the stompin' Sam & Dave-like I'm Comin' At You.

Better still though is **GWEN MCCRAE**'s ***Gwen McCrae*** (★★★★ **Wagram**), her debut album from the previous year which includes For Your Love, It's Worth The Hurt and 90% Of Me Is You, all captivating raw gospel meets southern soul. The latter track also features on the various artists' ***Soul Woman*** compilation (★★★ **Wagram**) which mixes up big hits (The Shirelles' Will You Love Me Tomorrow; The Marvelettes' Please Mr Postman; Etta James' I Just Want To Make Love To You) with lesser knowns (Helene Smith's Help Me To Keep What I've Got from 1972 on Dash).

Starting out in the 50s, **JOE TEX** had his last hit in 1977 with Ain't Gonna Bump No More (With No Big Fat Woman) taken from that year's Bump & Bruises album. 1978's follow-up ***He Who Is Without Funk Cast The First Stone*** (★★★ **Wagram**) is the better album though, Tex with erstwhile producer Buddy Killen on eight co-writes including Loose Caboose, Finger Popped Myself Into The Poor House and the title track.

THE STAPLES JR SINGERS were a family trio who formed in 1971 in Aberdeen, Mississippi. They were incredibly young when they started – leader Annie Brown (now Caldwell) was just 11; her siblings A.R.C. 12, and Edward 13. Named after their chief influence the Staple Singers, with other touchstones including Curtis Mayfield and Marvin Gaye, they sung gospel and of the civil rights struggle. By the time they recorded ***When Do We Get Paid*** (★★★ **Luaka Bop**), their sole album in Tupelo in 1975, they had recruited Ronnel Brown who was 10. Pressing just a handful of copies, they sold them at their shows and to neighbours from their front lawn. They clearly had gumption and their songs, switching from deadly solemnity to dancing-in-the-aisles jubilation are testament to that. First reissued last year, it is now being re-pressed on gold vinyl.

Also issued in 1975, **ISAAC HAYES**' ***Chocolate Chip*** (★★★ **Wagram**), his seventh and first on leaving Stax. Fully embracing disco and brass, it yielded his final US R&B No 1 album.

SHUGGIE OTIS' ***Here Comes Shuggie Otis*** (★★★★ **Music On Vinyl**) from 1970 fanfares the solo arrival of the guitar gunslinger, who, inspired by Jimi Hendrix, combines psych rock and blues on an exciting set of songs produced, arranged and co-written by his father, Johnny Otis. Highpoints include the moving Gospel Groove and bluesy Shuggie's Boogie.

His 1971 second album ***Freedom Flight*** (★★★★ **Music On Vinyl**) is also produced by his dad and features a great backing band including George Duke on organ and electric piano and Venetta Fields and Clydie King on backing vocals. The album is best known for the inclusion of Strawberry Letter 23, widely acknowledged as his crowning achievement. It's also notable for Purple, a masterclass in guitar playing and the title track, just under 13 minutes of guitar improv.

On his 1974 third album ***Inspiration Information*** (★★★★ ***Music On Vinyl***), meanwhile, he's come of age, producing, arranging, singing and playing guitar, bass, drums, organ, piano, vibraphone and at the time of recording, revolutionary analog drum machines. Also utilising harp, flute and a horn section, touchstones are Sly And The Family Stone, Stevie Wonder and Curtis Mayfield and the standouts include the title track and Aht Uh Mi Hed.

Both those two tracks also feature on ***Introducing*** (★★★★ **Music On Vinyl**), which pulls together 10 tracks from the aforesaid three solo albums including Strawberry Letter 23.

Detroit's **THE CLARK SISTERS** were led by Elbertina 'Twinkie' Clark-Terrell and were a part of the great gospel tradition – their mother was Mattie Moss Clark and their uncle was Bill Moss. In 1976, they signed to the Sound Of Gospel label, a subsidiary of Armen Boladian's Westbound and opened a fiery dialogue between the church and jazz, soul and disco. Their fourth album for the label, ***He Gave Me Nothing To Lose*** (★★★★ **Westbound**) which gets its first ever vinyl reissue this month is the perfect balance of the traditional – the soulful My Cup Runneth Over – with the modern, such as the pulsing Everything Is Gonna Be Alright and the sublime quiet storm of Nothing To Lose, All To Gain.

Just 17 when she released 1996's ***One In A Million*** (she'd debuted two years earlier with the New Jack Swing-styled *Age Ain't Nothing But A Number*), Aaliyah teamed up with the-then unknown Missy Elliott and Timbaland and took R&B and pop to new levels of sophistication with the forward-looking title track and innovative cover of Marvin Gaye's Got To Give It Up featuring Slick Rick.

In 1969, **STEVE CROPPER** made his first solo album, **With A Little Help From My Friends** (★★★ **Wagram**), his friends being the MGs' Donald Duck Dunn and Al Jackson and the Bar Kays, and the set, instrumental R&B covers of Land Of 1000 Dances, In The Midnight Hour etc provides a guitar masterclass from minimalist to fuzz soaked.

The Three Kings B.B, Albert & Freddie – Live In The 70s (★★★ **Retroworld**) is a 20-track double CD in concert best of from the three blues guitarists, hence we get B.B. doing Everyday I Have The Blues and his version of The Thrill Is Gone; Albert doing Crosscut Saw, Blues Power and Born Under A Bad Sign, and from Freddie Hideaway and Let The Good Times Roll.

The Creation

We Are Paintermen / How Does It Feel To Feel

★★★★

Edsel EDSL 0150 (2CD)

Sixties quartet, made a big impression on Alan McGee

The Creation were a more formidable proposition than their solitary German-only album suggested. A patchwork of singles, B-Sides and covers, it barely did justice to their explosive Who-stamped art pop, which could have made them the greatest British band of the late 60s. The strut and sneer of debut 45 Making Time, and the scything stabs of Tom Tom and Biff, Bang, Pow were electrifying, but some of the covers, particularly Like A Rolling Stone, were poorly executed. Given a half speed vinyl remaster, the album is coupled on CD with 2020's *How Does It Feel To Feel* compilation, the title track of which remains their crowning achievement. The US feedback-splintered version usually gets the plaudits, but the soaring harmonies on the UK 45 are equally impressive.

Johnnie Johnstone

Betty Davis

Crashin' From Passion

★★★

Light In The Attic LITA 196 (CD, LP)

Curtain finally lifts on funk pioneer's final bow

Shelved in 1979, and subsequently given a couple of unofficial-official releases in the 90s, Betty Davis' final album, *Crashin' From Passion*, makes its long-overdue appearance among Light In The Attic's respectful and essential Davis reissues. Now rightly regarded as a sex-positive trailblazer for Black women, Davis was over 10 years into a frustratingly stop-start career when she recorded the album. Her raw attitude had been punk before its time, but, with that wave having broken, here she explores other facets of herself, both musically and emotionally, assembling a rhythm section of jazz heavyweights and convincing none other than Martha Reeves to play a supporting role on the mic, for excursions into string-laden balladry (Tell Me A Few Things) and swing (Hangin' Out In Hollywood). With the fervour of old, Davis quotes from – and places herself in a lineage that includes – Stevie, Billie and ex-husband Miles on opening cut Quintessence Of Hip, but the disco-reggae of I've Danced Before signals the jaded retreat of an artist fed up with her lack of recognition. Synth ballad You Take Me For Granted offers a closing kiss-off to an industry that didn't realise what it had when it could have had it.

Jason Draper

Sheena Easton

You Could Have Been With Me

★★

Cherry Red CRPOPLP 249 (LP)

Fallow point for Scots star

In the course of her turbulent, 80s-wide graduation from bubblegum Brit reality show pop sensation to Prince muse and mature US crossover artist, Sheena Easton's second album (and second of 1981) *You Could Have Been With Me* isn't the release you're looking for to experience her glory period. Released after the hit-laden *Take My Time* and Bond theme For Your Eyes Only, its pleasures are limited, including the jolly-if-overproduced pop of the title track, opener A Little Tenderness, whose middle-eight prefigures Howard Goodall's *Red Dwarf* theme, and barroom rocker Trouble In The Shadows. Otherwise, Christopher Neil's production and Ian Lynn's arrangements feel dated; although for devoted fans, that this blue edition is the first-ever vinyl repress makes it an essential purchase. *David Pollock*

Dave Edmunds

Tracks On Wax 4

★★★

7a Records 7 A 063 LP (LP)

Repeat When Necessary

★★★★

7a Records 7 A 062 LP (LP)

Premium pub-rock

The combination of Dave Edmunds' deep-seated rock'n'roll roots and Nick Lowe's keen ear for a pop song resulted in the mid-70s band Rockpile. The quartet, who also included Terry Williams and Billy Bremner in the line-up, only have a limited recorded legacy, but 1979's *Repeat When Necessary*, with hit singles in Elvis Costello's Girls Talk and the countrified Queen Of Hearts, has lost none of its instant appeal over four decades. Neither it nor its '78 predecessor, *Tracks On Wax 4*, have been available in any form for some while – first release was on Led Zeppelin's now-defunct Swan Song label – so their reappearance in any format is cause for celebration. Remastered by original engineer Roger Bechirian for red and yellow 180g vinyl and with insightful sleeve notes, these could and should prove irresistible to pub-rockers of a certain age.

Michael Heatley

Erasure
Always
★★★★★
Mute LPMUTE 26 (2LP)
Synth-pop giants collected

Those of a certain age may recall the advertising slogan for a Marathon bar; "comes up peanuts slice after slice". Well, Erasure's *Always* collection – now available on LP for the first time – is exactly like that. And like the old bar, it's super sweet, not for everyone, and best not to have too much in one sitting. In Andy Bell, Vince Clarke found his permanent muse after playing and writing for four other vocalists before. Bell's androgynous delivery was perfect. Hearing him initially he could do both Dave Gahan and Alison Moyet. Once he found his feet, Erasure became the soundtrack for millions while everyone was pretending to listen to cooler things, and here they are at their very best. Sublime. *Daryl Easlea*

The Fall
Dragnet: 12" Black Vinyl Edition
★★★
Cherry Red BRED 744X (LP)
Straightforward re-print for the post-punk curio

By their second album, The Fall were already on the ninth version of their line-up. It marked the debut of Steve Hanley and Craig Scanlon, who would both suffer loyally until well into the 90s. Marc Riley switched from bass to guitar. Drummer Mike Leigh (not the film director) appears on this album only. It was recorded quickly, with delightfully ramshackle results. Inspired by M.R. James and Arthur Machen, Mark E. Smith's lyrics explored "the horror of the normal". On the record's divisively murky production, Smith claimed the recording studio wanted its name removed from the credits because "this meant sabotaging future projects with the likes of fucking Marillion." This pressing is for purists as no bonuses are contained. *JR Moores*

Andrew Gold
The Fraternal Order Of The All – Greetings From Planet Love
★★★★
Esoteric ELEC 2758 (CD)
Late US songwriter's tribute to the 60s

Singer, songwriter and multi-instrumentalist Andrew Gold originally released this set of Beatles, Beach Boys,

Doors, Dylan and Byrds-inspired late 60s pastiches in 1997 – complete with psychedelic phased guitars, backwards tapes and background radio. Issued by the fictitious The Fraternal Order Of The All', Gold took the vocals and played most of the instruments with a little help from friends such as Graham Gouldman. Play who's who on 20 tracks including Wink Of The Third Eye (a nod to Lennon); Whirl and Tomorrow Drop Dead (George Harrison); Eleanor Rigby strings on Twirl; Ride The Snake (excellent spoof on The Doors); Beach Boys harmonies on Love Tonight; the jingle jangle of The Byrds on Space And Time and twee posh Englishness on Chasing My Tail. The booklet contains a fictitious band history and *Sgt. Pepper*-styled cover. Very clever! *Tony Burke*

Nanci Griffith
Working In Corners
★★★★
Craft Recordings CR 00640 (4CD, 4LP)
The late singer's first four albums

Inspired by Loretta Lynn and Townes Van Zandt, the Texan's 1978 debut album grabbed the attention of Americana fans (although she described her homespun, self-penned songs as 'folkabilly'). She was backed by country and bluegrass' finest musicians in Nashville, providing the name for her backing band The Blue Moon Orchestra. The four albums feature some great songs including Waltzing With The Angels, Love At The Five And Dime, Last Of The True Believers and Marilyn Monroe/Neon And Waltzes. Superb booklet with notes by Holly Gleason and her early producer Jim Rooney. *Tony Burke*

Joe Harriott/Amancio D'Silva Quartet
Hum-Dono
★★★★★
Trunk JBH 99 (LP)
British jazz classic resurfaces

This 1969 collaboration between British free-jazz pioneer Joe Harriott and Indian guitarist Amancio D'Silva is both a meeting of cultures and minds, the bandleaders inviting some of the most revered figures in British jazz history to play in a world of their own making. Strange Things happen on the opening Stephano's Dance: D'Silva himself is largely content to provide support to guests Norma Winstone and Ian Carr, whose wordless vocals and commanding flugelhorn, respectively, place the tune at an outpost somewhere between amorphous dreamscape and modal architecture, before D'Silva sidles in with tight, cyclic solo lines which entirely redraw the terrain. Elsewhere, Winstone's siren calls glide over D'Silva's shimmering guitar on Ballad For Goa, while Harriott transcends his spiritual source material for the sax-and-drums workout Spring Low, Sweet Harriot. The full ensemble gather again for the closing Jaipur, turning a pacy cut from D'Silva's *Integration* into something altogether more low-slung. *Jason Draper*

High Tide
The Complete Liberty Recordings
★★★★
Esoteric ECLEC 32837 (3CD)
Tide comes in again

Formed in 1969 by former Misunderstood guitarist Tony Hill, electric violinist Simon House, bassist Peter Pavli and drummer Roger Hadden, High Tide's convoluted barrage of ferociously complex mini-epics (bar baroque interludes) was awesome live and made for one of that year's heaviest debuts in *Sea Shanties*. Thwarted by softies, the band split after 1970's *High Tide* also proved too full-on for media and public as progressive rock transitioned into more accessible prog, House joining Hawkwind then Bowie while Hill went solo before leading new line-ups. This overdue set (adding a demos and outtakes CD) will attract long-time fans to this affirmation of one of our great lost bands, maybe even younger audiences experiencing when progressive rock giants stalked the earth. *Kris Needs*

Howlin' Wolf
Message To The Young
★★★
Chess/Elemental CH 50002/620897 (LP)
One of the old Wolf's last howls

Nobody sounded quite like Howlin' Wolf, the 6ft 3in, 300-pound man-mountain whose voice resonated like a lupine growl colliding with a volcanic eruption. He sounds in great form on this enjoyable 1971 album, recorded when he was 60, five years before his death. Though dismissed by blues purists at the time of its release as an album pandering to the long-haired blues-rock market, it's got decent material and excellent performances, even though the irascible Wolf clashed with his young producer Cash McCall, who didn't realise the bluesman was illiterate and had to learn the songs parrot-fashion. Highlights include the psychedelic-tinged anthem If I Were A Bird and an earthy expression of carnal lust called Miss James. An excellent re-press. *Charles Waring*

Rory Gallagher
All Around Man – Live In London
★★★
Universal Music 4882495 (2CD, 3LP)
Live and loud, a late-career emerald

This document from a 1990 show postdates Gallagher's 11th and final solo album *Fresh Evidence*, and includes a whopping five tracks from it in its 23 selections. The energy is still very much there, but maybe some subtlety is missing; five years later, the G Man himself was gone. Harmonica virtuoso Mark Feltham from Nine Below Zero and much-travelled keyboardist Geraint Watkins add their musical flavours to the regular Gerry McAvoy/Brendan O'Neill rhythm axis. They sometimes have to strain to be heard, such is the intensity and telepathic understanding of the core trio. While flawed, this snapshot in time is another live album to rack alongside *Live In Europe, Stage Struck, Irish Tour 74* and the posthumous *Check Shirt Wizard*. *Michael Heatley*

Hawkwind
Space Ritual 50th Anniversary
★★★★★
Cherry Red/Atomhenge ATOMCD 111053 (10CD/Blu-ray)
One of the finest live albums of the 70s, rebooted

The latest of the 70s' seminal live albums to get a bells-and-whistles facelift is Hawkwind's highly revered *Space Ritual*. The band's only Top 10 LP, *Space Ritual* was originally edited from two nights' recordings at Brixton and Liverpool in 1973. This huge set serves up a remastered version of the original 1973 LP, together with a new stereo mix of the extended CD re-issue (ie including the encore You Shouldn't Do That and with Brainstorm and Time We Left This World Today both unedited). The other six discs present the full performances from Brixton and Liverpool, as well as a show from Sunderland, and a Blu-ray featuring a 5.1 surround sound mix of the extended album together with a replica tour programme complete this opulent package. For fans on a budget, a double CD of the new mix and a clear vinyl double LP are also available. *John Tucker*

John Martyn
The Smiling Stranger In Bremen
★★★
MiG 02902 (2CD)
Mercurial guitar man rocks out

Live John Martyn is always hard for fans to resist, and 1983, the year Radio Bremen captured his performance at Schauburg, was a good one in his up-and-down career. The accomplished rhythm section of Alan Thomson and Jeff Allen on fretless bass and drums respectively work hard in support, though the former's prominence in numbers such as Solid Air may grate with fans of 70s bassman Danny Thompson. But times had changed, and Martyn is clearly up for the challenge. By track four, Sunday's Child, electric guitar had replaced acoustic as the trio go through the gears. The mood of tracks like Bless The Weather is distinctly rocky, and if that's your kind of John Martyn you're in luck here. *Michael Heatley*

Mighty Baby
Mighty Baby
★★★
Big Beat HIQLP 039 (CD)
Short-lived but much-loved psych outfit's calling card

Rising from the ashes of 60s Mod favourites The Action, Mighty Baby made their debut with his eponymous '69 release on a significantly broader musical canvas. The shorthand may suggest prog psychedlia, but it's the foundation for flights of fancy towards country, folk, rock and soul. The Grateful Dead are arguably the template for the mellow groove of Egyptian Tomb and trippy blues jam House Without Windows, while I've Been Down So Long has elements of the R&B testifying side of The Action. This well-appointed reissue replicates the gatefold packaging of the original vinyl, with a new inner sleeve depicting a host of period memorabilia. *Terry Staunton*

PSYCH COLLECTOR

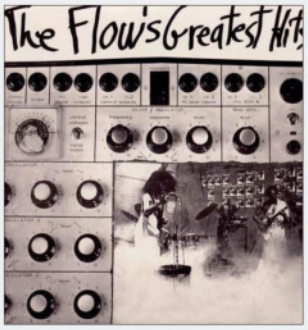
By JR Moores

Before the term "heavy metal" became routinely used to lump together everyone from Judas Priest to Anthrax or Mötley Crüe, there were some critics who referred to Black Sabbath as "downer rock". I like this term and hope to bring it back into common parlance. Black Sabbath, Blue Cheer, Vanilla Fudge, Iron Butterfly, Budgie... These are your downer rock sorts. Acts like Iron Maiden and Quiet Riot are a completely different and tighter trousered prospect altogether. Let us begin, then, with four items of vintage, post-flower-power, downer rock from the vaults.

Recorded in 1971, **FRACTION**'s ***Moon Blood*** (★★★★ **RidingEasy**) channels the bad vibes of its era with its creeping tempos and unrelentingly sinister atmosphere. Jim Beach howls lyrics like Jim Morrison only wished he could. Guitarist Don Swanson wahs and fuzzes his fingers to smithereens. Like Black Sabbath, Fraction were not satanic, however nasty their sound. They even had a bit of a Christian rock agenda. Don't let that put off you heathens.

Another cut from (mostly) the same year was **B. F. TRIKE**'s self-titled album, ***B. F. Trike*** (★★★ **Guerssen**). They were a power trio from Indiana, formed by the remaining members of the less-heavy Hickory Wind. Sunshine returns to the hippier vibe of the earlier group and Three Piece Music is a little lacking in substance, especially considering it was used as their regular set-opener. It's the other, harder hitting numbers that have made this record a cult collectible, its first pressing having finally appeared in the late 1980s.

Another downer trio, **THE FLOW**, hailed from New York and for a little while rehearsed next door to Wicked Lester, the band that would evolve into Kiss. Ironically titled, ***The Flow's Greatest Hits*** (★★★★ **Guerssen**) from 1972 was recorded on a four-track and privately pressed, its meagre sum of 100 copies being no reflection of its quality or potential. Like B. F. Trike, they threw a soppy acoustic ballad in there, which must have been the done thing at the time. For some reason, there's also a rendition of Bach's Toccata And Fugue In D Minor performed on the electric guitar. Again, the more fully fleshed out numbers are where it's at, providing some semblance of the power The Flow must have wielded in concert. Shame their studio neighbours got all the breaks.



Philadelphia's **THUNDER AND ROSES** were a Cream-ish act who managed to make one album before separating. 1969's ***King Of The Black Sunrise*** (★★★ **Out-Sider**) includes a decent attempt at Hendrix's Red House and the original compositions, the Bob Dylan-like Country Life excepted, have plenty of hard-rocking heft. In terms of legacy, the opening track would be covered by an early line-up of grunge's very own Nirvana.

Let's lighten the load now with some nice floaty shoegaze. Colorado's **CANDY CLAWS** were active between 2007 and 2014. Their third album, ***Ceres & Calypso In The Deep Time*** (★★★★ **Twosyllable**), has been reissued for its 10th anniversary. Rich in textures, woozy in mood, with whispered melodies and a mastering job that aimed to make everything even more deep and dizzying, it has a cinematic feel which suggests the sonic equivalent of a particularly mesmerising Michel Gondry flick.

If faster garage rock is more your bag, **THE MEN** follow February's *New York City* studio album with their live-to-tape ***Fuzz Club Session*** (★★★★ **Fuzz Club**). They've really leant into their Stooges side of late and this is no exception. If anything, The Men are regressing in the best possible way. So raw and energetic is this stuff, you'll want to throw on a leather jacket, quit your day job, move into a squat and stab to death any rude strangers that are stupid enough to flash you the evil eye. That said, they do calm down a little on the final string of songs.

THEE ALCOHOLICS are a similarly grubby affair, albeit in greater thrall to ugly-sounding alternative rock of the 1990s. With its artwork modelled admirably on Therapy?'s Opal Mantra (Live) 7", ***Live At The Piper*** (★★★★ **Human Worth**), is an excellent advertisement for a gig experience that must guarantee tinnitus. (I'm yet to have the pleasure.) Hey Colossus alumnus Rhys Llewellyn plays one of the guitars and sings, the latter practice sometimes resembling the kind of ominous muttering you don't want to hear coming from someone sitting next to you on the bus. At one of his more decipherable moments, he implores (all?) politicians to kill themselves over the kind of malevolent riff that, were they to hear it, might well finish them off anyway.

After all this downer riffing, garage sweating and MP eradication, perhaps some audio sorbet is in order to lessen the pulse and calm the senses. Steve Gunn's song-based material is more popular but, to these ears, his abstract instrumental projects are the superior ventures. Guess that's the way of the world. After four studio albums with John Truscinski, the duo now welcome Bill Nace of Body/Head into the fold. **GUNN TRUSCINSKI NACE**'s ***Glass Band*** (★★★★ **Three Lobed**) is an audio journey full of continuously shifting ambient moods and the occasional skronkier passage. Get yourself horizontal and comfy. Draw the curtains. Close your eyes. Press 'play' and see where this transportive music takes your imagination. Just call it "lie-downer rock".

The Monks

No Shame – The Complete Recordings

★★★

Cherry Red CDBREDD 8877 Z (2CD)

Dynamic package adds new dimensions to adventurous outfit

Not to be confused with the American garage collective of the same name, these Monks made a transition from high-brow prog to power pop – three out of the five members had been in the Strawbs. Centred on their two officially released albums, the reissue stretches beyond the spoof content (their 1979 debut *Bad Habits* opens with a song called Johnny B Rotten). Disc 1 features You'll Be The Death Of Me, originally a B-side of Nice Legs Shame About Her Face single, which sounds like a humorous homage to Noël Coward's cabaret songs. Previously unreleased on the second disc, Space Noises and Electric Shivers are sci-fi sonic experiments echoing the BBC Radiophonic Workshop. Packed with bonus tracks and unheard material, it's a collection that puts The Monks in a greater context. *Irina Shtreis*

Idris Muhammad

Black Rhythm Revolution!

★★★★

Craft Recordings/Jazz Dispensary BGPD 1068 (LP)

Injecting the groove factor into soul-jazz

A prolific sideman whose kinetic rhythm tracks enlivened records by everyone from Big Easy rock'n'roller Fats Domino to astral traveller Pharoah Sanders, New Orleans-born Muhammad also cut several noteworthy solo albums. This, his 1970 debut platter for the Prestige label, is now revived by Craft's Jazz Dispensary imprint as part of their vinyl-only *Top Shelf* series aimed at discerning crate diggers. It proves to be a captivating collection, blending turbo-charged instrumental versions of soul and funk hits from 1970 (Charles Wright's Express Yourself and James Brown's Super Bad) with more exploratory fusion-tinged flavours. The latter is epitomised by the most exciting cut, Wander, which juxtaposes Muhammad's pummeling tom- tom figures with Harold Mabern's dazzling electric piano. Polyrhythmic perfection. *Charles Waring*

The Residents

Eskimo

★★★★ *Cherry Red NRTLP 008 DX (2LP)*

Commercial Album

★★★★

Cherry Red NRTLP 009 D (2LP)

Two sides of their avant-pop shenanigans

Two more pREServed Editions make it onto deluxe vinyl with extended liner notes in 12" x 12" booklets, though these two albums from The Residents – released in 1979 and 1980, respectively – couldn't be more different. *Eskimo*, which introduced the world to the famous eyeballs, is an expansive satire on the exotica craze, purporting to have been recorded over a three-year period with Inuits in the Arctic Circle, full of heavy weather and child stealing spirits. *Commercial Album*, on the other hand, delivers 40 truncated morsels that each last one-minute, trimming sure-fire hits of any surplus (three-minute pop songs are just the same hooks repeated three times, goes the thinking here). The additional discs feature eye-opening redux versions sourced from the original multitrack tapes. *Jeremy Allen*

The Runaways

Neon Angels On The Road To Ruin 1976-1978

★★★

Cherry Red DRCDBOX 156 (5CD)

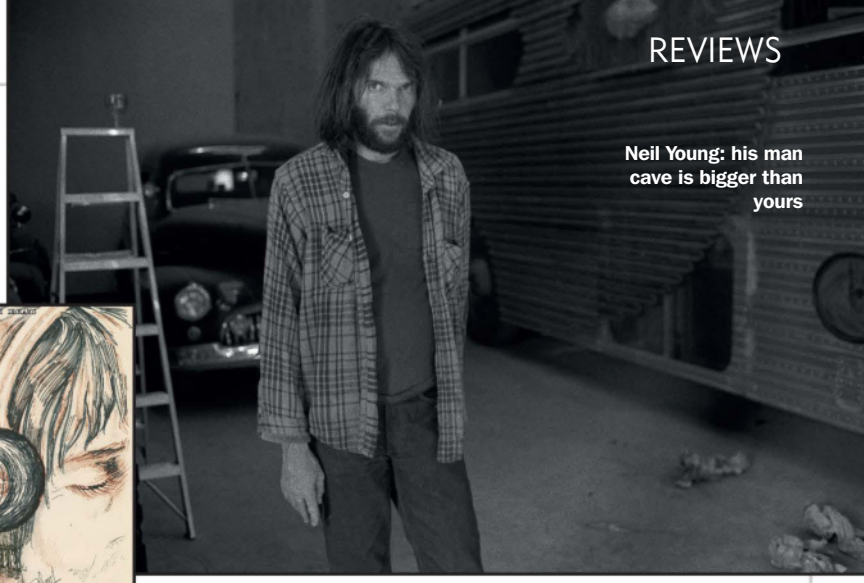
Trailblazing teens' LPs

Despite The Runaways' well-deserved reputation as trailblazers, this collection of the albums released in the band's short lifetime shows their catalogue was a hit-and-miss affair. Pretty much essential are the teenagers' 1976's self-titled debut and their third album *Live In Japan*, which beautifully exemplifies their rumbustious confidence. 1977's less essential *Queens Of Noise* and *Waitin' For The Night* (recorded after both singer Cherie Currie and original bassist Jackie Fox had quit) do still pack a surprise or two, although *And Now...The Runaways* is an unfocused ragbag released by Cherry Red in 1978 after Mercury had dropped the band. Yet there's no denying that their legacy is huge: Joan Jett, Lita Ford and (to a lesser extent) Cherie Currie all went on to have successful careers, and in Cherry Bomb they recorded one of rock's greatest bubblegum anthems. *John Tucker*

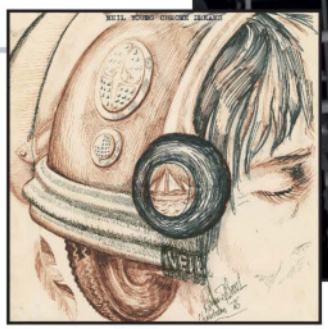
Blurred Vision

Fantasy becomes reality for lost Neil Young album. Has it missed its time?

By Jason Draper



Neil Young: his man cave is bigger than yours



Neil Young

Chrome Dreams

★★★

NYA Records/Reprise 0093624869375 (2LP, CD)

Even within the context of Neil Young's mid-70s output, *Chrome Dreams* comes with a particularly convoluted history. Bootlegged in the 90s (and given a nifty fake Warners memo), from an acetate compiled in 1977, the collection's claim to bona fide album status has been purposefully muddied at times by Young himself, who told biographer Jimmy McDonough that what *Chrome Dreams* "really was, was a sketch that [producer David] Briggs drew of a grille and front end of a '55 Chrysler, and if you turned it on its end, it was this beautiful chick" – an image Young titled *Chrome Dreams* and which went up in flames in a Malibu firestorm that destroyed his home in 1978 (today's official album cover features a period illustration by Ronnie Wood). The original acetate, containing 12 knockout songs, was also, apparently, lost in that fire, along with clear memories of its original purpose, though Young has latterly confirmed *Chrome Dreams* as a finished record which was ready to roll, until he pulled it in favour of the patchy *American Stars 'N Bars*.

More's the pity. If this had come out instead, Young would have had a flawless solo run in the 70s. Those who worked with him across the timeframe *Chrome Dreams* covers – December 1974 to February 1977 – have used words such as "weird", "crazy" and "maniac" to describe Young and his almost supernatural ability to channel songs in the moment. Following the sessions for *Zuma* (1975), he continued to record with Crazy Horse in his own Broken Arrow Ranch, tearing through the fabric of sound with Like A Hurricane, whose synthesiser lines, buried low in the mix, are the secret to creating the sense that Young is soloing up a one-man electrical storm. On his own, he was no less elemental. From the time-bending Pocahontas – his hallucinatory recount of an attack on a Native American village – to the reflections of Powderfinger's murdered narrator, the laws of physics and of songwriting are bent to whatever purposes he chooses.

If this had come out, Young would've had a flawless 70s

These and other acoustic songs were recorded at Indigo Ranch Recording Studio, in Malibu. Reportedly built near a Native American burial ground, the facilities were booked out by Young for every full Moon on the calendar; it's here that he finished the arguable masterpiece of *Chrome Dreams*, Will To Love, overdubbing vibraphone and drums onto a tape – already crackling with the sound of his home fire – as if summoning a jazz band up from a half-remembered dream. Meanwhile, across its seven minutes, Young imagines himself a fish defiantly swimming upstream; a fire burning too brightly; and a rambling storyteller boring his friends, amid a torrent of aquatic imagery which somehow traces humanity's evolutionary lineage as much as it does one man's quest for love. It's extraordinary and otherworldly, and exactly the sort of thing you want from a stoned Neil Young pulled by the lunar tides.

The Moon also exerted its influence on Young during sessions at Briggs' basement studio, in Point Dume. It sits almost benevolently "on my shoulder" in a scrapped verse from an early version of Sedan Delivery, taken at a cruise-like pace during the *Zuma* sessions, in contrast to the full-throttle approach that characterises the better-known *Rust Never Sleeps* recording. Changes such as these (see more, below) underscore Young's view of his work as an ever-evolving project to be arranged how he sees fit. (So perhaps it's not so strange that *Chrome Dreams* finally sees the light of day after 46 years and the compiling of an entirely unconnected sequel, *Chrome Dreams II*, in 2007.) But, throughout the curation of his archives, all but two of these recordings – that slower Sedan Delivery and the regretful Too Far Gone – have already been released elsewhere, across original albums and newly restored collections, making this official *Chrome Dreams* an exercise in fan service that would have been a worthy *Record Store Day* title – or, we hope, an indication that the *Archives Vol III* box set is approaching.

COLLECTING... *Chrome Dreams-era Neil Young*

American Stars 'N Bars

(Reprise K 54088, LP, 1977) **£20**

Though Young ditched *Chrome Dreams* in favour of this largely country-rock excursion, four of its songs, Star Of Bethlehem, Will To Love, Like A Hurricane and Homegrown, took up the entirety of *American Stars 'N Bars*' Side Two in unaltered form. A fifth, Hold Back The Tears, was re-recorded with violin and pedal steel, its slicker arrangement losing the pained intimacy of the original's duet between Young's guitar and Frank "Poncho" Sampedro's tentative mandolin.

Comes A Time

(Reprise K 54099, LP, 1978) **£20**

Proving that Crazy Horse could tread lightly when required, *Chrome Dreams*' closing song, Look Out For My Love, slotted in perfectly with the wounded *Harvest* vibes of *Comes A Time*. No changes required.

Rust Never Sleeps

(Reprise K 54105, LP, 1979) **£25**

Young invited Crazy Horse to overdub percussion, guitar and vocals onto the Indigo Ranch take of Pocahontas, creating a séance-like atmosphere in keeping with his pipe-fuelled reverie. Elsewhere, they run all the red lights through Sedan Delivery and completely overhaul Powderfinger, bringing a weighty doom to Young's narrative masterpiece.

Freedom

(Reprise 7599-25899-1, LP, 1989) **£25**

Power chords and a beat-up solo add unnecessary signposting to a recreation of Too Far Gone, whose emotional heft came from the unvarnished simplicity with which Young initially recounted a drug- and booze-fuelled one-night-stand, complete with death-defying drive home.

Hitchhiker

(Reprise 9362-49126-1, LP, 2017) **£15**

Recorded in one particularly inspired Indigo Ranch session in August 1976, *Hitchhiker* was shelved for 40 years while most of its songs were reworked and farmed out across a range of albums. Its opening three cuts, Pocahontas, Powderfinger and Captain Kennedy, had also been lined up for inclusion on *Chrome Dreams*, unaltered from their in-the-moment inspiration.

Homegrown

(Reprise 09364898689, LP, 2020) **£20**

Issued for *Record Store Day 2020*, *Homegrown* was recorded between *On The Beach* and *Zuma*, and originally gave the earliest *Chrome Dreams* cut, Star Of Bethlehem, a place of rest. Its title track would be revisited with Crazy Horse following the *Zuma* sessions, though the woozy *Homegrown* version suggests Young and a different group of cohorts – including Ben Keith (lap slide) and Tim Drummond (bass) – may have been struggling to see each other through the fog of Young's homegrown stash.

Neil Young Archives Vol II

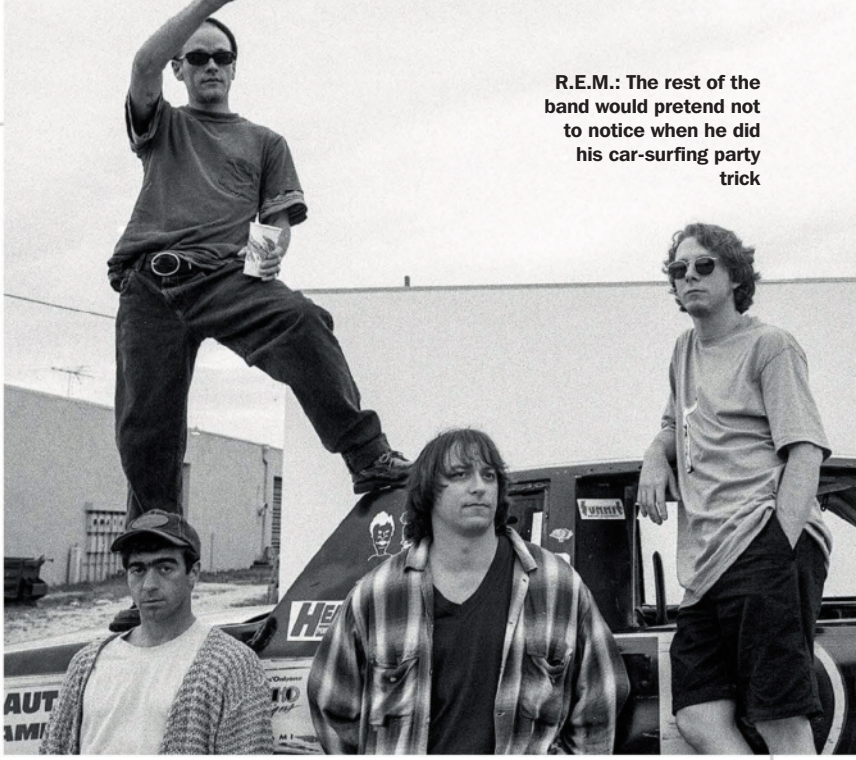
(Reprise 093624899051, 10CD, 2020) **£200**

Chrome Dreams was still being restored when Young released his second *Archives* box set, but the original Too Far Gone and the 1976 live version of Stringman made the cut. The latter song wouldn't see a release of any sort until Young dusted it down for his 1993 *Unplugged* appearance.

Photo (Neil Young): Joel Bernstein

Running Out Of Time

Late period reissues show more than reputation suggests. *By Jamie Atkins*



R.E.M.: The rest of the band would pretend not to notice when he did his car-surfing party trick

R.E.M.

Reveal
★★★★
Craft 7242625 (LP)

Accelerate
★★★
Craft 7242629 (LP)

"If you have a problem with the third act," filmmaker Billy Wilder said famously, "the real problem is in the first act." When it comes to R.E.M., he had a point. The albums they made after drummer Bill Berry left the band, starting with 1998's underrated *Up*, couldn't help but suffer by comparison with the enigmatic brilliance of what came before, yet rank among their most intriguing records, each of them searching for what R.E.M. should be and blessed with moments of greatness.

Reveal (2001) and *Accelerate* (2008) are the latest of those albums to be reissued on vinyl, welcome news for those waiting rather optimistically for prices of original pressings to fall.

First up, *Reveal* took the cold, claustrophobic electronic textures that made much of *Up* seem initially unsettling and unwelcoming and turned up the sunshine. Glacial glitches were replaced by lush, dappled synths; *Up*'s air of anaesthetised detachment was replaced by a sunburnt sense of awe.

Up's warmest and most heartfelt moment, the *Pet Sounds* pastiche At My Most Beautiful, served as the jumping off point for *Reveal*'s embrace of all things Beach Boys. The Wilson brothers loom large here, from the Funky Pretty-evoking opening chords of The Lifting to the sumptuous, *Sunflower*-like Beat A Drum to Michael Stipe's determination to wring every last drop of melodic potential from the album's poppiest moment, Imitation Of Life.

Elsewhere, *Reveal* may take its cue from classic pop, but the inventiveness of the arrangements ensures it's never derivative. All The Way To Reno's tale of a stardom-chasing actor knowingly nods to Jimmy Webb, Chorus And the Ring is a slo-mo thing of knotty psych wonder, I'll Take The Rain tempers a stadium-sized chorus with layers of synths and the sweet bossa nova of Beachball ends things on an optimistic and low-key note (complete with Hi Records horns).

They rank among R.E.M.'s most intriguing albums

Granted, plenty of the songs could benefit from losing a minute or two and others – the plodding She Just Wants To Be and lurching Saturn Return – sap a sense of momentum, but over two decades on, *Reveal* has plenty to offer.

Seven years on, *Accelerate* is another reaction record – this time to 2004's lacklustre *Around The Sun*. Touring the greatest hits had invigorated a flagging band, resulting in perhaps their most consistently aggressive album to date. Opener Living Well Is The Best Revenge finds Stipe in free-association, motormouth mode while Peter Buck's guitar teems with gritty purpose. Houston is an unsettling waltz that sounds like a malevolent cousin of Drive. The gonzoid rush of Horse To Water and amped-up power-pop of Supernatural Superserious impress with their sheer velocity.

Elsewhere, there's sometimes a sense that the desire to prove their renewed edge overwhelms. The title track is a dead ringer for the Idlewild of *100 Broken Windows* – no bad thing, but surely the wrong way around? And I'm Gonna DJ is a rare lyrical misstep from Stipe ("If heaven does exist, with a kickin' playlist") that might have made those hardcore fans weep into their harborcoats. Still, how many bands of R.E.M.'s size still care enough to make a record like *Accelerate*? The end wasn't far off, but there's enough on these flawed gems to prove that R.E.M.'s third act was a lot more interesting than they're given credit for.

Sonic Youth

Live In Brooklyn 2011
★★★★
Silver Current SC 55 (2CD, 2LP, 2 Cassette)

Art-rockers go out with a bang

We now know that Sonic Youth were about to split. Thurston Moore and Kim Gordon's marriage was over. There would be a handful of further dates in South America. Captured here is what would turn out to be their final US show. The complete opposite of going through the motions with the end in view, the band were on fire that evening. It could be hindsight but Gordon, long known for singing her lines differently to how they appear on record, sounds particularly ablaze. Early cuts like Death Valley '69 are as fierce as ever and the later material hits harder than the album versions. That they were still at the top of their game makes their absence all the sadder.
JR Moores

Sparklehorse

Bird Machine
★★★★
Anti- 270811/2 (CD, LP)

A much-missed one-off's last recordings take wing

Mark Linkous' fragilities made the existence alone of his records something to cherish, even before you reckoned with his music's wondrous beauty. That's more the case than ever with this long-talked-of posthumous album, nurtured to fruition 13 years after Linkous's death. Linkous's brother Matt and other collaborators worked to honour the thinking behind the album, which – recorded with Steve Albini – recalls Linkous's founding testaments more than his Danger Mouse team-ups. Spectral plaints Kind Ghosts and O Child share dreaming room with damaged rockers, frayed at heart. Miraculously, his sadnesses somehow still summoned serene miracles such as Falling Down, even as "death floats near". Meanwhile, Linkous's rural-surreal inner world remains ever-tangible and transporting: to hear his up-close voice singing of crying scarecrows and homecoming queens is to marvel anew at the magic-realist vision of an incomparable talent.
Kevin Harley

Leon Spencer

Where I'm Coming From
★★★★
Craft CR 00525 (LP)

Vintage soul-jazz platter back in the groove

During a short spell in the early 70s, Texas-born Spencer was an in-demand organist, playing as a sideman on sessions for saxophonists Lou Donaldson and Sonny Stitt. He impressed producer Bob Porter at Prestige, who helmed four solo albums for him at the label. 1973's *Where I'm Coming From* was Spencer's final outing and now receives all-analogue mastering by the redoubtable Kevin Gray for its revival in the Jazz Dispensary Top Shelf series. Joined by saxophonist Sonny Fortune and drummer Grady Tate, Spencer offers up a selection of tasty soul music makeovers, including ace versions of Stevie Wonder's Superstition and Marvin Gaye's Trouble Man. The best cut is the self-penned title tune, a simmering funk groove lit up by Frank Wess' dancing flute.
Charles Waring

Stackridge

The Man In The Bowler Hat
★★★★
Esoteric ECLEC 22838 (2CD)

British rockers' ambitious third

The lazy and somewhat wayward bracketing of Stackridge as a prog group arguably did them few favours. Prog-averse punters, of whom there were many even during the genre's magniloquent heyday, could easily have missed luminous pearls of Beatle-y, Rundgren-esque pop such as this album's Fundamentally Yours. With George Martin on production and arrangement duties, *The Man In The Bowler Hat* duly cements those tacit Beatle comparisons. True, the bigger picture was a kaleidoscopic one, ostensibly too rich a broth for some tastes. Fair-weather

fans may have been unable to cling on during some of Stackridge's sharper left-turns. However, it was their loss. The Stackridge faithful, by contrast, revered the band's unruly humour and had no problem adjusting from genteel, footling, sun-setting-on-the-empire novelties such as The Galloping Gaucho and Pinafore Days to the swaggering, twisted glam of Dangerous Bacon or the rapt balladry of Humiliation. If anything, Stackridge were 10cc with *Whistle Test* badges. A great, great band.
Oregano Rathbone

Steely Dan
Pretzel Logic
★★★★★
Geffen/Ume B 3498601 (CD, LP/2LP)
Genius 1974 breakthrough gets upgraded

When Steely Dan's *Can't Buy A Thrill* then *Countdown To Ecstasy* manifested in the early 70s masterminds Donald Fagan and Walter Becker raised the bar for unprecedentedly hyper-intelligent lyrics and complex musical sophistication in lumpen US rock and was initially resisted. It took *Pretzel Logic*'s streamlined trimming and polishing of the duo's jazz-infused lyrical visions to launch their multi-platinum status. Next up in Geffen/UMe's high-tech remastered vinyl upgrade of the ABC and MCA albums (including limited 45rpm UHQR), standouts including breakthrough hit Rikki Don't Lose That Number, stark drug tragedy Charlie Freak and horns-garnished title track. Their last album with the touring band including mellifluous guitarist Jeff 'Skunk' Baxter, the reissue vividly highlights a set that still resonates deeply.
Kris Needs

Super Furry Animals
Phantom Power
★★★★
BMG 4050538880816 (3CD/2LP)
SFA-more-than-OK

BMG's impressive SFA reissue programme continues with Wales' finest's fifth album, *Phantom Power,* originally released in 2003. In keeping with previous albums, it's been remastered for CD and vinyl with the 3CD set adding period B-sides, demos, outtakes and live tracks. The remaster is a genuine revelation, adding a sense of clarity and sonic depth that adds emotional heft to The Piccolo Snare and Venus And Serena, while multiplying the sensory overload of highlight Slow Life and giving the Chicory Tip tribute Golden Retriever extra bite. Gruff Rhys' demos offer a fascinating insight into the conception of the album and the pick of the B-sides (Cowbird, Summer Snow) could easily have made the album.
Jamie Atkins

Robin Trower
Twice Removed From Yesterday
★★★★
Chrysalis UPC 0810098501446 (2CD, 2LP)
First blast from Brit axe hero

Few could put a name to Procol Harum's lead guitarist until the newly solo Robin Trower unleashed *Twice Removed From Yesterday* in early 1973. It's always suffered in the shadow of its successor, the magnificent *Bridge Of Sighs*, but deserves the reassessment this 50th anniversary reissue affords.

The remastered album is accompanied by three rough mixes, a B-side and a four-song John Peel session, none essential but all underlining the raw excitement created by Trower, vocalist-bassist Jim Dewar and the underrated Reg Isidore on drums. Few hard-rock trios could better their mighty sound, even fewer deliver the sensitivity of a track like Daydream. The beefier likes of the title cut underline the regret that Trower, now 78, has yet to – and indeed may never – return to the stage.
Michael Heatley

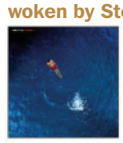
TV Eye
1977-1978
★★★
Cleopatra Records CLO 3749 CD (CD)
Punk-rock crew who precurse Duran Duran

Named after a Stooges song, quintet TV Eye came into the world in late 1976. The second reissue of their complete recordings spans the band's short-lived career. A good half of the compilation is taped rehearsal versions, alongside studio takes. One of the songs produced at Outlaw Studios in Birmingham is the jauntily-paced Stevie's Radio Station, featuring a woozy organ and Velvet Underground-esque rattling guitars. Singer Andy Wickett, who would go on to be vocalist in an early line-up of Duran Duran, and his four bandmates soaked up Transatlantic influences, combining the intensity of US garage/proto-punk with the quirkiness of its British counterparts (instrumental intro Chainsmoking vaguely alludes to the eponymous Subway Sect song). The recordings capture the moment before some of them hopped on the train towards a new identity. The New Romantic era was one stop away. *Irina Shtreis*

Unifaun
Unifaun
★★★★
Esoteric Antenna EANT 1099 (CD, LP)
Steve Hackett Band singer's consummate youthful cosplay

When the Swedes Nad Sylvan (singer) and Bonamici (multi-instrumentalist) fell in love with the music of Genesis around 20 years ago and formed a classily copycat duo, it's possible the former dreamed of one day being the vocalist performing those songs in Steve Hackett's band. That came true, and the Unifaun album, originally released in 2008, is why. The arrangements, the key changes, the voice an impeccable fusion of Gabriel and Collins – they're all here in an act of mimicry so devotional that it attains a state of honest purity. Every track travels exactly where you'd want an imaginary long-lost Genesis out-take to go, and the whole thing's wrapped in a warm, virginal glow of reverence. A hot-to-foxtrot homage.
Chris Roberts

Richard Wright
Wet Dream
★★★
Parlophone 5054197662348 (CD, LP, Blu-ray)
Snoozy holiday blues gently woken by Steven Wilson



Wet Dream seemed too sleepy, too superannuated, to succeed in 1978's clipped new wave world. No one really gave Rick Wright's solo effort the time, and it's an album where just that is needed to allow it to seep into your world. Especially on this new Steven Wilson mix, the album sounds like its cover looks. Mediterranean C starts the record with Wright playing similarly doleful chords to the final part of Shine On You Crazy Diamond. It's lovely to hear Wright on Hammond on Drop In From The Top and Funky Deux accidently invents Level 42; Holiday is a catchy, very un-Floydian yacht rock anthem. *Wet Dream* was never going to set the world ablaze, yet had Gilmour's melodic gifts and Waters doleful thoughts been added to Wright's textures, *Wet Dream* could have easily followed *Wish You Were Here* had the Glimour/Wright axis won out. *Daryl Easlea*

VARIOUS ARTISTS

A Song For Leon: A Tribute To Leon Russell
★★★★
Primary Wave PWR 001 LP-C 1 (LP)
Reverential and frequently inventive salute to a master craftsman

Russell's bubbling Americana cauldron with flavours of country, folk, jazz and rock proves a tasty treat on this star-studded celebration of his back pages. Some play it straight, remaining faithful to the soul and spirit of the originals, while others can't help but add healthy helpings of themselves to the recipe. Pixies straddle both camps on Crystal Closet Queen, aping Russell's own southern rock but with the cranked-up guitars of college campus indie sensibilities, while Orville Peck brings a deep-voiced gothic grandeur to This Masquerade (previously covered by The Carpenters). The plaintive yearning of Margo Price on Stranger In A Strange Land is another of many highlights.
Terry Staunton

Arthur Baker Presents Dance Masters
★★★★
Edsel EDSL0143 (4CD, 2LP/6LP)
A comprehensive remix deep-dive from feted DJ

The second in a series of comprehensive remix collections curated by the great, New York-based DJ and producer Arthur Baker turns the spotlight on himself, following a first volume of Shep Pettibone mixes. Straddling the border between disco and very early house, the music on *...Presents Dance Masters* possesses a bright, popping, of-its-time energy, taking in 1980s dancefloor retools (Neneh Cherry's Buffalo Stance) and complete reinventions (the horn-stabbing groove of Talking Heads' Blind). New Order, Fleetwood Mac, Carly Simon, Bob Dylan and the Pet Shop Boys – with a version of Suburbia previously unavailable in the UK – are among the bigger names featured. The 43-track set is the definitive selection, and there are six-disc, 35-track and two-disc, 14-track vinyl versions (the limited former vinyl box, we're told, is all gone). It's pricey, but hard to resist.
David Pollock

Colleen 'Cosmo' Murphy Presents Balearic Breakfast Vol. Two
★★★★
Heavenly HVNLP 212 (2LP)
Transcendent return for extraordinary series

Mentored by pioneering Loft party DJ David Mancuso and founder of Classic Album Sundays events that helped crystalize vinyl's resurgence, Colleen Murphy started broadcasting from her East London record room after lockdown poleaxed radio and club activities. Her magical selections of spiritual grooves and cosmic disco first graced last year's already collectible *Balearic Breakfast* compilation now joined by this second warm selection geared to soundtracking the best party on the planet bathed in original Ibiza spirit. Italian White Island ex-pats Residentes Balearicos' Juno's Dream shimmers among Ibiza's most euphoric anthems, HF International Ft. Kasif's hotwired I Can't Go For That just one three figure rarity present. Eleven such heart-hoisting gems grace this magnificently sun-drenched starburst tangibly crafted with love and supernatural party impulse. *Kris Needs*

Where Were You? Independent Music From Leeds 1978-1989
★★★★
Cherry Red CRCDBOX 149 (3CD)
Leeds' leaders of the pack from indie heyday

In the aftermath of punk, northern creativity enjoyed gushes of liberation: it's the diversity of this music which fascinates. Across a 68-track set, Leeds is stimulated by perky Peel favourites (like The Mekons' title cut), grandiose brooders, wired white-funkers (Delta 5) and one-off eccentrics. While well-known names feature, from Gang Of Four's Damaged Goods to Scritti Politti's wonderfully cheap yet complex Messthetics, and from Soft Cell's electro to The Wedding Present's route-one rock, there are oddball offerings from Abrasive Wheels, Flowers For Agatha and others. The Goths are in great nick, with not just Sisters Of Mercy and The Mission delivering the darkness but Rose Of Avalanche and The March Violets reminding us of their intensity. Shine like thunder!
Chris Roberts

Photo (R.E.M.): Jem Cohen

New Albums

Gazing Back

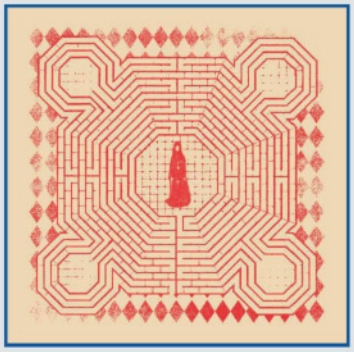
Resurgent shoegazing veterans forge onwards with contemplative fifth. *By Kevin Harley*

Slowdive

Everything Is Alive

★★★★

Dead Oceans DOC 232 (CD, LP, Cassette)



When Slowdive released their eponymous comeback album in 2017, the result was a reset record, an evolved chance for people – band included – to acquaint or reacquaint themselves with a group who had become more appreciated in their absence than ever before. Time, it seemed, had caught up with Slowdive.

Six years on, Slowdive catch up with time on *Everything Is Alive*, pushing themselves to re-attune their founding virtues to who they are now. Even though Neil Halstead's lyrics don't resolve their enigmas readily, the album is palpably haunted by time's passage and the suggestion of aging. A dedication to lost parents, Rachel Goswell's mother and drummer Simon Spence's father, hints at the humanity at the core of its cosmic sonics. And, in implied reflections on life cycles, the record summons a sense of forward-thinking hope, perhaps spurred by the children who are now part of band members' lives.

These elements coalesce forcefully on opener Shanty, whose introductory space-walk synths reflect Halstead's formative electronic plans for the album before characteristic Slowdive guitars kick in at volume. The result is tangibly noisy and mistily beautiful simultaneously, merging music-box noises and harrowed guitars with evocative power. That push-pull extends to the lyrics, which temper time's effects ("Time runs on once more") and the darknesses on the edge of Slowdive's inner worlds ("When the night rolled in") with suggestions of optimism: "I feel like change will come."

The clock continues ticking on Alife, which marshals momentum against melancholy reflection in a manner reminiscent of The War On Drugs. (Mixer Shawn Everett's previous collaborators include Adam Granduciel's kosmische road-rockers.) "Time made fools of us all," Halstead sings, while Goswell's dreamy harmonies buoy up the song like a memory of innocent times. Gentler reveries surface on Andalucia Plays, reiterating how achingly beautiful Slowdive can be in its warm keys and impressionistic lyrics. With bassist Nick Chaplin doing his best Simon Gallup, the result unfolds as a tender hymnal of such sorrow, even the canine can hardly cope: "And the dog just lay down."

Alongside such mellifluous loveliness, the New Order-ish Kisses reaffirms how good Slowdive can be at outgoing pop uplift. "Well, everything starts anew," sings Halstead, upholding the record's driving pursuit of positivity. Amid Halstead's variably non-specific plaints ("I won't know and you won't say it now"), the title and serenely harmonious chorus of Skin In The Game reinforce the sense of faith in ongoing momentum, in a commitment to continuity.

For a band whose reputation once seemed to be crystallised – unfairly – with sniffy takes on "the scene that celebrates itself", Slowdive pack a considerable range of tones and sounds into a trim 42 minutes. Like Mogwai paying homage to The Cure, Prayer Remembered sits between a wordless lullaby and a eulogy. Chained To A Cloud submerges the vocals in electronics, suggesting a kind of serene submission to the elements. Finally, The Slab evokes Editors and Mogwai – recalling Goswell's time in alt-supergroup Minor Victories – in the service of a jagged and saturnine post-rock send-off. Yet even as Slowdive brood, the song's urgency invokes a "raging against…" spirit. Out of the darkness, Slowdive are still lighting the way forwards.

Q&A

Rachel Goswell on influence, loss and new life…

When Slowdive reunited, you joined festival line-ups full of bands you'd influenced. How did that feel?
It has been noticed, probably more so when we came back in 2014, because we didn't fully understand until we went onstage at Primavera [Sound] the enormity of what was happening to us. It snowballed into something way beyond what any of us would have expected. Some of these bands I was aware of but I wasn't that clued up on Slowdive as an influence. But as time's gone on, it has become apparent and that's a lovely thing.

Did that appreciation embolden you when it came to this album?
I don't know about that. This record was a slow process. There was a feeling of pressure for Neil. He demoed around 30 tracks at home. Some of them were snippets of ideas, some were more fully formed songs. When he sent through Alife, he had about 20 different mixes… There was a point where we realised we should look at getting somebody outside of the band in, to have fresh ears on it. It was almost like 'difficult second album syndrome' again.

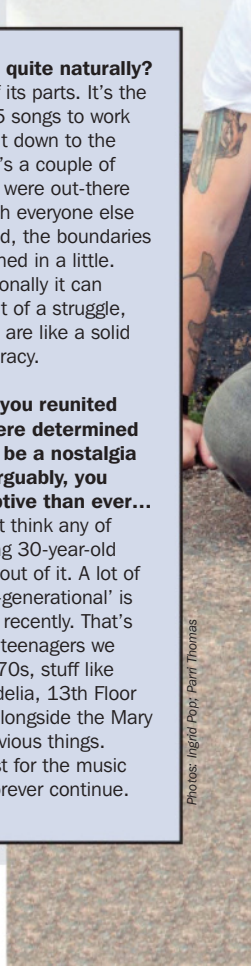
Did you feel better equipped to navigate that than you might have 30 years ago?
I think the angst that was there – probably mostly between me and Neil at certain points – the first time round wasn't anymore. We're older and we've all lived multiple lives since the first incarnation of Slowdive. We're a lot calmer. There's more respect and friendship between us. I think we all recognise and appreciate where Slowdive is at, and the journey the band has taken us on.

> "It was almost like 'difficult second album syndrome' again"

Time is a big theme on the album…
Neil wrote the lyrics, but I know with Alife it's a reflective song looking back on – maybe – us when we were much younger. Simon and I both lost a parent each, early on in Covid. Neil and his partner had a son, so the birth/death thing was prevalent. When you have new life in the world and you lose somebody you love, it makes you more reflective about the passing of time.

On the integration of electronic and classic Slowdive elements, does the band's identity form itself around Neil's ideas quite naturally?
That's Slowdive being the sum of its parts. It's the way we work. We chose about 15 songs to work on out of the ideas and whittled it down to the eight that everybody loves. There's a couple of electronic songs that I loved that were out-there but with everyone else involved, the boundaries get reined in a little. Occasionally it can be a bit of a struggle, but we are like a solid democracy.

When you reunited you were determined not to be a nostalgia act. Arguably, you seem more relevant and receptive than ever…
Nostalgia has its place but I don't think any of us could be doing gigs and playing 30-year-old songs with nothing new to come out of it. A lot of teenagers are at our gigs – 'inter-generational' is how someone described it to me recently. That's what Slowdive is. When we were teenagers we would hark back to the 60s and 70s, stuff like Velvet Underground, 60s psychedelia, 13th Floor Elevators and garage mixtapes, alongside the Mary Chain, the Valentines and the obvious things. Every generation looks to the past for the music they love. And so the cycle will forever continue.
As told to Kevin Harley



Photos: Ingrid Pop; Parri Thomas

Slowdive: Over the years, the 'dive' slowly morphed into 'having a sit down'

Reflected Glory

Intrepid sonic explorers head out on another adventure. ***By Shaun Curran***

The Coral: when you're late to a Coral band practice, you pay the price

The Coral

Sea Of Mirrors

★★★★

Run On Records M 9479 UKLP (CD, LP)

Holy Joe's Coral Island Medicine Show

★★★★

Run On Records M 9482 UKLP (CD, LP)

It was always going to be interesting to see how Wirral wanderers The Coral approached the follow-up to their 10th album, 2021's *Coral Island*. It was a project that locked into their very essence, a double album inspired by pre-Beatles rock'n'roll that came with not just a theme – the seasonal rise and fall of an imagined faded seaside town, with narration from frontman James Skelly's granddad – but its own universe: a book, a mini-film, and a new creative hub where The Coral's singularly imaginative ideas could collate. After 25 years of adventures in sound – psych, folk, Merseybeat, jangle-pop and sea shanties – here was that same invention forged into a fully realised concept.

Their answer, naturally, is to up the ante further by releasing two albums at once: *Sea Of Mirrors* and *Holy Joe's Coral Island Medicine Show*, the latter a continuation of the Coral Island theme. *Sea Of Mirrors* gets headline billing, with its own leftfield concept: a soundtrack to an Italian western film that doesn't exist (very Coral). Its loose storyline, inspired by Wim Wenders' 1982 film *The State Of Things* and written by keyboardist Nick Power, centres the disastrous making of a western – the set is flooded – and how the film's star copes with a late-career decline (again, very Coral).

But this is not really spaghetti western music, not in its most recognisable, Morricone form, anyhow: whistling, trumpets, galloping drums, tense spacious dramatics, gun shots. These are still structured songs, often excellent, that retain their Coral-ness: there are still shades of Love (whose Johnny Echols narrates the liner notes on the deluxe edition), as well as a similar feel to the lusher, harmonious elements of 2010's *Butterfly House*. Where it does lean into spaghetti western tropes, it does so in songs with a sense of forward momentum, twanging guitars and shuffling drums – North Wind being the best example of the three combining – and crucially, string arrangements that convincingly evoke those 60s soundtracks.

The High Llamas' Sean O'Hagan, who orchestrated 2008's standalone single Being Somebody Else, takes the reins for the whole album; his arrangements add a deft touch to Wild Bird, which plays like a pre-showdown, and to the drifting motif of the title track, which has an exotic pull. But often the strings are more pronounced: Child Of The Moon adds a sense of drama; Faraway Worlds, which plays out like a haze in the distance, deploys a beautiful, fluttering, easy listening breakdown. It ends up with the stirring, string-laden conclusion of Ocean's Apart, narrated by *Oppenheimer* star Cillian Murphy, who adopts the titular character wondering where it all went wrong to a tee.

Holy Joe's Coral Island Medicine Show picks up where the Part 2 of *Coral Island* left off. Again with the help of Skelly's granddad – aka The Great Muriarty, who adopts the role of the resort's graveyard shift radio DJ – it depicts the funfair isle as a place of rogues, vagrants and vagabonds, often with deadly intentions. Its music is dark-hearted country and pre-Beatles noir balladry, like The Everly Brothers gone rotten.

Designed as an accompaniment – a physical-only release, Skelly calls it "the ultimate Coral B-sides album" – it nevertheless has catchier melodies than *Sea Of Mirrors*. Never Be in Love Like That Again and Long Drive To The City are the sort of effortless tunes The Coral have an inexhaustible supply of. But in songs like the eerie murder ballad The Coral Island Killer it has a darkness, The Coral-style. Key track Drifter's Prayer is a steel guitar-led spoken word chronicle, penned by Power and narrated by actor John Simm, who evocatively recasts himself as a scoundrel transient, surviving on his wits.

It says everything that The Coral can execute such creative aspirations at this stage of their career. And while there might be a pang for the early madcap magic – the energy of a Spanish Main, say, or the wildness of a Skeleton Key – in truth The Coral are more ambitious than ever. Given that they're now 12 albums in, that is some going.

Frontman James Skelly on a double whammy, working with Cillian Murphy and John Simm and revisiting *Coral Island*.

How did you end up making two albums?
Chris from (famous Liverpool studio) Parr Street asked us if we wanted to make the last album there. So we went in and wrote the songs as we went. We realised there's two types of songs here: narrative, almost our version of a country album; and then there's something that's more stream-of-consciousness. We sort of split them into two different types of songs and worked on the concepts from there. It was more about what we haven't done at this point by 12 albums.

Tell me about the storyline in *Sea Of Mirrors*.
It's the set of a film that's sort of a disaster, about the film crew trying to make it. The idea I also had was Bela Lugosi, who when the talkies came in became yesterday's news within a week from being the biggest star in the world. He found himself in this Ed Wood film at the end of his career as a drug addict, asking how did I get here? I could relate to that. When we came out at the end of Britpop, the next minute it was a different industry with the internet and Myspace. I'm interested in those moments of crossover.

What was it like working with Cillian Murphy?
We wanted to get Franco Nero or Terence Hill, who were in the old spaghetti westerns. We thought we'd have it in Italian [laughs] but we didn't get any reply. Sean [O'Hagan] was like, "Would Cillian Murphy be any good?" So we emailed and it was like, "Can you help us out as a professional actor? We need someone to play this part. But who is this character?" And we spoke about different films and books and he was like, "OK, let me see what I can come up with." And then he came back and he said he sees it as an older guy who'd been in whatever films, and he sent that back. And we were just like, that's the cherry on top.

And John Simm?
He was mates with Mac [Echo & The Bunnymen's Ian McCulloch] so he'd come to see us before our first album was even out. Nick every now and then has a little chat with him on Instagram, and he messaged him and said, "Look, I've got this thing. And you could play it really well." John came down, we had a chat about visualising the character and he did it in three takes. It's easy when you're working with people who are good at their job.

Why have you revisited *Coral Island* again for *Holy Joe's Coral Island Medicine Show*?
I think we'll probably always go back. It's our place now. We also liked that idea of making a sequel with less budget. Let's make the *Lost Boys 2* type of thing. Maybe it's not quite as good, but if you present it right people will get onto it.

> "You should still have your rarities and the mysteries of music"

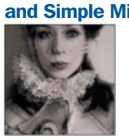
Is that why you've decided to make it a physical-only release?
I just think you should still have your rarities and the mysteries of music, and when it's printed and it's done, it's done. You have to buy it off someone else. If it's not on Spotify, people are like, "It's the best album, it doesn't exist, only I've got it!" Our fans love the B-sides, so we said, let's make the ultimate Coral B-sides album.

How's your grandad Ian Murray now he's a star?
Oh, he's lost his head. We went to No 1i n the independent chart so he thinks he's had a No 1 album. He went on the piss for three days. We were calling him Jim Murr-ison.

As told to Shaun Curran

Photos: John Johnson; Simon Cardwell

The Anchoress
Versions
★★★
Drowned In Sound DIS 2004 (CD, LP)
Covers album from Manics and Simple Minds associate



Championed by everyone from Manic Street Preachers and Simple Minds to Elton John, goth/synthpop/folk/whatever-she-fancies songwriter Catherine Anne Davies deploys her eclecticism across 10 covers, previously released digitally via EPs on Bandcamp. Initially seeking to hone her production skills, Davies manages to bend Enjoy The Silence to her will, making it more openly passionate, while offering unadorned acoustic fervour on Nico's These Days and Halsey's The Tradition. A shivering minimal caress of Nirvana's Pennyroyal Tea is especially hypnotic. Only overly faithful takes on New Order's Bizarre Love Triangle and R.E.M.'s Sweetness Follows, plus an anaemic slo-mo Friday I'm In Love, have the John Lewis Christmas ad spectre as The Anchoress again proves a singular talent, even on others' work. *John Earls*

Corinne Bailey Rae
Black Rainbows
★★★★★
Thirty Tigers BRM 001 (CD, LP)
Leeds soul-pop siren stuns after seven years away

Forever associated commercially with 2006's multi-platinum self-titled debut, Corinne Bailey Rae can still serve up smooth pop ballads like its smash Go Put Your Records On, as Red Horse and Peach Velvet Sky demonstrate on her first album since 2016. However, there's far more going on here. Inspired by artist Theaster Gates' Black history collection, *Black Rainbows* magnificently roars around garage rock, jazz and even, on Erasure, Black Flag hardcore. Better still, Before The Throne Of The Invisible God is a heavenly soul-psych masterpiece, equally Sly Stone, Prince and Billie Holliday. It'll continue to uncover fresh layers of magic for years, while being enticing from the off. Although Bailey Rae is hardly prolific – this is just her fourth album – she's worth the wait. *John Earls*

Devendra Banhart
Flying Wig
★★★★
Mexican Summer MEX 3511/2 (CD, LP)
Freak-folk's leader's latest

Long after the skittish fancies of his early work, Devendra Banhart assumes a meditative mien on his achingly sincere first album proper since 2019. Struck by sadness yet inspired by a hopeful Kobayashi Issa haiku, he produced the album in Topanga canyon with Cate Le Bon, whose lateral thinking proves simpatico with Banhart's musings. The synth is Banhart's other pal, here used to mount a warm, yearning take on cool 80s aesthetics. Sirens is a nakedly tender plaint, Fireflies an ambient beauty evocative of Brian Eno. Nun upholds Le Bon's playful influence and Twin offers chillwave-ish twists on 80s funk-noir stylings, like high-grade music for existential Michael Mann thrillers. But these are outliers on an album imbued with an inviting sense of stillness, best heard on the floatation-tank serenity of the title track. *Kevin Harley*

Courtney Barnett
End Of The Day
★★
MOM + POP LPMP 709 C (CD, LP)
Gifted wordsmith bafflingly makes instrumental album

It seems counter-intuitive for an artist acclaimed for their witty lyrics, distinct deadpan vocal style and easy-flowing indie tunes to record an ambient, unobtrusive, almost not-there instrumental album. Yet here we are, and Australian singer-songwriter Barnett, who broke through a decade ago with the inspired track Avant Gardener, is in a transitional phase. She's closing down her own label, and last year's documentary, *Anonymous Club*, was a kind of anti-portrait of her anti-influencer tendencies. This is her score to that, so perhaps it offers her a sense of closure before moving on to other creative endeavours. Devotees may find it interesting: it's hard to recommend it to others as its wafty, negligible improvs make Eno sound like Megadeth. *Chris Roberts*

Bonnie 'Prince' Billy
Keeping Secrets Will Destroy You
★★★★
Domino WIG 532 (CD/LP)
All-new collection from songwriting great

Thirty years and countless releases since emerging with Palace Brothers' debut *There Is No-One What Will Take Care Of You*, Will Oldham has returned with one of his greatest albums. *Keeping Secrets Will Destroy You* is the work of a songwriter still buzzing with inspiration, finding new musical terrain to explore and delighting in unexpected melodies. It also *sounds* fantastic, with Oldham's sublime vocals front and centre, surrounded by warm and subtly inventive acoustic instrumentation. There are no weak tracks but stand-outs include the yearning devotional Bananas, Trees Of Hell's doom folk dronefest (coming to a Pagan ritual near you), Queens Of Sorrow's witty nod to Paul Simon's The Boxer and Leonard Cohen's Sisters Of Mercy, and the lilting beauty of Behold! Be Held! Early copies ordered from Domino come with a cassette of demos: act fast. *Jamie Atkins*

Will Butler & Sister Squares
Will Butler & Sister Squares
★★★
Merge MRG 840 (CD, LP)
Ex-Arcade Fire brother steps up on solo fourth

Since his third solo album in 2020, multi-instrumentalist Will Butler has quit Arcade Fire, shortly before disturbing details emerged about singer/older brother Win Butler's private life. Without Arcade Fire to fall back on, Butler broadens his sound, hinted at by giving full billing to his long-time solo backing band. More melodic without being predictable, Butler throws himself into vaudeville on Me And My Friends and – aided by Sister Squares' spooky vocals – emo in Good Friday 1613, before successfully taking on his old band's anthemics in Good Year. It peaks on Arrow Of Time, which somehow marries early Duran Duran histrionics with Jonathan Richman punk. Aged 40, Butler suddenly emerges as a previously hidden talent with a knack for the baroque. *John Earls*

The Chemical Brothers
For That Beautiful Feeling
★★★★
EMI XDUSTLP 12 (CD, 2LP)
Duo still the superstar DJs you can rely on

Clearly revitalised by 2019's old skool, vintage-gear-only *No Geography*, The Chemical Brothers' 10th album pulses with a similarly heyday-recalling psychedelic headrush. Bookended with the invoked mantra of the title, that same euphoria is chased throughout, from the classic Chems propulsive synth-banger Live Again to the rolling acid headiness of No Reason, through to the Beck-featuring, swooning dream-pop of Skipping Like A Stone. In between there's time for the screeching analogue breakdown of main room meditation Goodbye, an emotive highlight. It all builds to a dizzying peak with the sensory overload of 90s rave up Feels Like I Am Dreaming, a high so relentless it collapses into the floating, ambient beauty of the closing title track. Thirty years in, and as thrillingly vital as ever. *Shaun Curran*

Corduroy
Men Of The Cloth
★★★
Acid Jazz AJXLP 737 (LP)
The Fabric Four, back with a mini album

Celebrating the 30th anniversary of their irresistibly funky 1992 instrumental debut *Dad Man Cat* and its easy listening and soundtracks-inspired 1993 follow-up *High Havoc*, Corduroy have recorded a six-track collection that stylistically harks back to those times. They seemed poised for greater success when they wowed the crowd as support at Blur's Alexandra Parklife show in 1994; it wasn't to be, but they've retained a loyal following who'll love this return to their roots. Highlights include sole vocal track No More Me Me Me, a jazzy groove released as a single, and its B-side, the Hammond funk Hypnotoad. Equally fab, Code 3 and The Gemini Theory sound like they're from a lost Swinging 60s soundtrack. *Jon Harrington*

Danger Mouse & Jemini
Born Again
★★★★
Lex LEX 179 (CD, LP)
Dust-gathering follow-up finally sees the light of day

"I was born to rhyme" spat Brooklyn rapper Thomas Smith aka Jemini the Gifted One on Danger Mouse & Jemini's ebullient 2003 debut *Ghetto Pop Life*. That promising career the MC envisaged for himself never materialised, while Danger Mouse would go on to become one of the towering pillars of 21st century production, working with Adele, Michael Kiwanuka, A$AP Rocky and on his own Gnarls Barkley to name but a few. On *Born Again*, a second album that the duo made together 20 years ago, there's a reticence and a sense of regret that creeps into the lyrics as Jemini anticipates a lengthy stretch for narcotics misdemeanours. Almost two decades later, the follow-up finally lands with minimal tweaks from Danger Mouse. It's a fine display tinged with a sense of sadness for all that wasted time. *Jeremy Allen*

Das Koolies
DK.01
★★★
Strangetown Records STR 062 V (CD, 2LP)
Super Furry admirables: welcome debut from Cymraeg comrades

From start to finish, these four-fifths of Super Furry Animals (the ever-prolific former frontman, Gruff Rhys, remains a lone wolf) are roaring with confidence on *DK.01*, spilling a decade and a half's worth of pent-up ideas into 17 tracks, each bearing traces of SFA DNA. Pushing the nostalgia buttons of those who remember the Furries' former outro music, the sci-fi techno of Best Mind Fuck Yet makes for more than a quickie thrill, while on Holy Shit a rubbery funk bassline throbs its way through a 90s-styled psych throwback. Pain Down The Drain pours yet more into the mix, its intro pitched somewhere between junkshop glam and *Indiana Jones* establishing shot, but if Shakedown shares some of the Furries' sunshine-pop whimsy (think Chewing Chewing Gum), it also exposes the absence of Rhys' instinct for melody. Taken whole, it's all a bit overwhelming. Best thought of as a calling card: these guys should be soundtracking TV dramadies as much as great nights out. *Jason Draper*

Drab Majesty
An Object in Motion
★★★
Dais DAIS 205 LP (CD, LP)
Androgynous US duo indulge their shoegaze fantasies

For the past decade, art pop duo Drab Majesty have been ploughing their own delightfully oddball furrow making electropop with an undercurrent of shoegaze, embodying more the latter part of their oxymoronic name than the former. That's been rather turned on its head on this extended four-track mini-album as the electronic moves aside for walls of spangly gothic guitars and an appearance from Slowdive's Rachel Goswell on the six-minute sweeping epic Vanity. Where once the dayglo 80s ruled, we appear to have entered the early 90s on *An Object In Motion*, with Skin and the Glove propelled by a psychedelic baggy beat and a sense of euphoria. Britpop and trip hop-influenced excursions must surely only be a year or two away. *Jeremy Allen*

Steven Wilson: growing ever more ambitious with each solo project

Epic Proportions

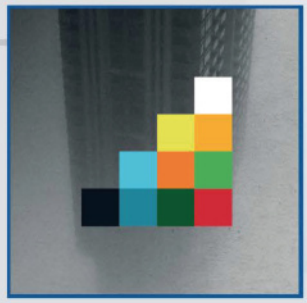
Singular prog star makes his magnum opus. *By Daryl Easlea*

Steven Wilson

The Harmony Codex

★★★★★

Virgin SW 7 CD (CD, 2LP)



Three minutes into Inclination, the seven-minute opening track on *The Harmony Codex*, the instrumental dissolves into silence, remaining that way for at least five seconds, feeling like an eternity, before our host, Steven Wilson, one of the most fascinating, singular figures in modern music, sings, a capella, "Come see the fool." The soundscape recommences, driven by Pat Mastelotto's drums, Meat Beat Manifesto's Jack Dangers' propulsive drum machines and David Kosten's programming. This portentous, obliquely self-deprecating opening suggests an important album by a confident performer, and although full of guests, it is unequivocally all about Wilson. After the stratospherically high concept of 2021's *The Future Bites*, *The Harmony Codex* is a human, personal record, dealing with memories, regrets, and recollections.

As well as being a Porcupine Tree, a successful author and solo artist, Wilson, as many will be aware, is one of the 21st century's most ubiquitous remixers – at the time of writing, he has spatial versions of albums available ranging from *Who's Next* to *The Lexicon Of Love*. That alone should hint at how broad the palette is here. *The Harmony Codex* is recorded in immersive sound, and this writer has heard it both in the swankiest state-of-the-art playback room in the pitch black, with at least 20 speakers, and also through his computer – and what shines through is the quality of the writing.

What Life Brings is mature late-night balladry; there is raw emotion on Rock Bottom, the duet with Nina Tayeb; and there is dreamlike, ambient grandeur on the title track with its narration from Wilson's wife Rotem with a reprise of sorts on the closing Staircase.

For his old prog audience, it would be difficult not to be placated by Impossible Tightrope, a 10-minute extended show-off where the waste disposal unit and dishwasher are slung in along with the kitchen sink. It is one of the most thoroughly enjoyable pieces Wilson has ever played and authored, evoking Underworld, King Crimson and early post-Gabriel Genesis at their most intense, creating his own Pleasuredome. Careers could be built out of this track alone.

As Wilson suggests, although *The Harmony Codex* is a record made with spatial audio in mind, it's not one that needs an elaborate sound system to lift a listener out of body – two speakers and an open mind will do just fine. For the first time in Wilson's career, to these ears, he has made a record to be loved rather than admired. If you have kept Steven Wilson at arm's length for whatever reason, try this.

Steven Wilson on why this is and isn't a lockdown album, taking touring to the next level and more...

Codex is an ancient book with handwritten contents. Do you feel this is an album written in longhand, deliberated over rather than the current passion for immediacy?
I do like the idea of things that take time to reveal all their secrets, that's for sure. Isn't it great to be able to listen to something for the 100th time and still be discovering details you missed the first 99 times?

When did you begin work and how did it evolve?
I hesitate to call it a lockdown album because that's already become such a cliché, hasn't it? But it was started during a period of enforced isolation. As to how it evolved, I think for once I had zero agenda, I wasn't trying to make any specific kind of album at all. Actually, no, that's not entirely true, I did have an agenda, which was to make an album that somehow existed outside any notion of genre. Something that created its own musical universe and could go in any direction at any given moment.

Your passion for 80s pop-prog is well known; do you think there is a subconscious influence here?
I definitely grew up listening to artists who took an 80s approach to epic and ambitious music in the context of the pop song, whether it was the ZTT productions or the music of Kate Bush, Talk Talk and Tears For Fears and it's deep in my DNA. It wasn't conscious so maybe you're right to use the word subconscious.

Given it is such a sumptuous audio feast, how do you intend to tour this?
Good question! I've been saying for some time that I would love to get away from the two-dimensional canvas of performing in a concert hall, to try to extend the immersive aspects of the album into a live space. That would certainly involve some kind of surround audio, but I'd want to create an immersive visual experience, too. One way it might be possible is to do week-long residencies in smaller venues, where things don't have to be broken down and rebuilt every 24 hours. That would open up possibilities for creating an environment to present the album as a more cinematic experience closer to how it is on record.

Is this your *The Dark Side Of The Moon*?
Well, nothing is worthy of that comparison. But I suppose you can say it's a piece of conceptual rock music that somehow manages to be an uncompromising musical journey whilst still having accessible song parts, and therefore it has that in common. One of the things I've always admired about *Dark Side…* is how it managed to incorporate such diverse styles of music into a cohesive whole. I would say that's *The Harmony Codex*, but then I've claimed that about some of my previous records, too. Maybe this one just pulls it off better.

> "The agenda was to make an album that existed outside any notion of genre"

You have become one of the most successful musical all-rounders of your generation. What is there left to do?
Most people still have no idea who I am; I don't have that one song that has entered mainstream consciousness that would make it easier to explain to strangers what it is I do for a living. I guess I'd still like to have that, but be careful what you wish for and all that. I'm also aware that there have been advantages in my career not being in that situation, being able to make an album like *The Harmony Codex* for one. Also, despite the word 'cinematic' being used more than any other to describe what I do, the invitation to score a movie has not yet come along. Still hoping...
As told to Daryl Easlea

Bebel Gilberto

João

★★★★

PIAS PIASR 5165 LP (CD, LP)

A fitting and fantastic tribute to her father

It's 23 years since Bebel Gilberto launched her career by giving the bossa nova idiom a modern electronic twist with her landmark debut platter *Tanto Tempo*. Now, on her seventh long-player, the 57-year-old Brazilian chanteuse pays tribute to her late father, the whisper-voiced bossa nova architect João Gilberto, who died in 2019. Collaborating with producer Thomas Bartlett, who helmed her previous opus, 2020's *Agora*, Gilberto has crafted an album that offers strikingly fresh interpretations from her father's repertoire while being respectful to his legacy. With Guilherme Monteiro's soft guitar chords playing a central role, Gilberto preserves her father's delicate minimalism but allows her own musical sensibilities to shape her performances. Beguilingly beautiful, understated, and yet subtly sophisticated, *João* is nothing less than an artistic triumph. She's done her father proud with this record.
Charles Waring

Explosions In The Sky

End

★★★★

Bella Union BELLA 1527 V (CD, LP, Cassette)

Texan post-rockers return

Excluding film scores, *End* is Explosions In The Sky's seventh album. It's not, as its title could suggest, their final record, but is one heavily inspired by finality. The Austin post-rockers have always had a flair for sweeping soundscapes (hence the film scores), and they settle into that groove once again. That's especially the case on Moving On and Loved Ones. But elsewhere, frantic opener Ten Billion People offers some apocalyptic urgency to proceedings, while Peace Or Quiet and It's Never Going To Stop (largely) strip things down to reveal a more vulnerable,

less grandiose (but no less magnificent) side. Twenty-four years in, it feels like they're just beginning and are still full of beautiful surprises. *Mischa Pearlman*

Andrew Hung
Deliverance
★★★★
Lex LEX 177 LP (CD, 2LP)
An artist who knows which buttons to push

While Andrew Hung's erstwhile Fuck Buttons bandmate Blanck Mass took himself off to join Editors, helping turn an indie-rock band into an EBM leviathan, Hung has chosen a path where he's become more and more resolute in his artistic solitude. On *Deliverance*, he lays himself bare like never before over some stark new wave electronic pop with some extraordinary sonic embellishments, and what his voice lacks in conventionality it makes up for in vulnerability. Now onto his third solo album, each outing strives to reveal a bit more flesh and a bit more blood, with each cover picture a new Rembrandt-like examination of the man, proving to be just another facet of a multi-talented artist's skillset. *Jeremy Allen*

Beverly Knight
The Fifth Chapter
★★
Tag8/BMG 4050538945317 (CD, LP)
British soul star misfires

As she turns 50 – hence the title – Beverley Knight's career is thriving, as award-winning actor, TV presenter, and, lest we forget, probably Britain's greatest living soul singer. To see her perform live is to witness dazzling vocal flair and grace: we sometimes take our own for granted. Her first album of new material for seven years – she's been kinda busy – adopts a range of reliable songwriters, from Diane Warren to Andrew Roachford, and a host of hot-ish producers. It's contemporary dance-oriented pop, and it should work. Somehow, it never quite clicks. Knight is incapable of singing dully, and tries what she can, but apart from some brief detours into gospel-rock it feels like the tunes aren't sparking. A rare off day. *Chris Roberts*

Buddy & Julie Miller
In The Throes
★★★
New West NW 6552 (CD, LP)
Austin's fave Americana duo

Only four years separate this from the Millers' decade-awaited comeback *Breakdown On 20th Ave South*, but it features the pick of some 100 song ideas Julie started in that time. Don't Make Her Cry, a co-write with Regina McCrary and Bob Dylan, leaps out of the credits. This is third up behind the contemplative, Julie-sung You're My Thrill and belligerently duetted title track, and is impressively delivered in Zimmerman-esque style by Buddy. The changes continue to ring through nine more tracks, almost confounding the listener with their sheer variety; the gospelly The Last Bridge You Will Cross is a standout. The Millers may lack the cachet of Plant and Krauss, or the dedicated following of Welch and Rawlings, but their 40-year partnership continues to inspire. *Michael Heatley*

Modern Nature
No Fixed Point In Space
★★★★
Bella Union BELLA 1522 (CD, LP)
Nature boy welcomes 60s ace face

The third full-length from Modern Nature linchpin Jack Cooper feels like a distillation of his work to date. *No Fixed Point In Space* is a masterpiece of exquisite understatement, a jazz-inflected collection of rare grace and subtlety, think Penguin Café Orchestra and Talk Talk at their quietest and most careful. There is a sense that each second is the result of finely tuned judgement and taste, with Cooper and his well-chosen collaborators creating a sense of momentum, even in its most hushed moments. Guest vocalist Julie Tippetts (née Driscoll) is the perfect choice to bring an air of unhurried gravitas to these seven meditative explorations on the beauty of the natural world. *Jamie Atkins*

Graham Parker & The Goldtops
Last Chance To Learn The Twist
★★★★
Big Stir BSR 0099 (CD)
As sharp and sure-footed as ever

Parker's first album in five years, and 24th overall, bears all the hallmarks of his best previous outings; articulate, wit-infused rage set to a spinning carousel of soulful rock and in-yer-face new wave threads. There is a noticeable sprightly economy to its contents, with few songs veering far beyond three minutes, largely played live in the studio by a band that includes his old Rumour guitarist Martin Belmont. Rugs are resolutely cut on the ironic warnings of Music Of The Devil, the border-crossing drugs parable Pablo's Hippos and the bluesy Lost Track Of Time. It's a mellower, more reflective Parker, however, on the back porch country strum of Last Stretch Of The Road and the romantic fallout of It Mattered To Me. *Terry Staunton*

Public Service Broadcasting
This New Noise
★★★★
Test Card TCRVA05X (CD, LP)
Reliable radioheads wired for sound

Long before the BBC spent half its days punching itself in the face and the other half rolling over while Murdoch took a turn, it was held in esteem, even awe. This tribute to the power and early mystery of radio filled the Albert Hall at the 2022 BBC Proms, and the admirable Public Service Broadcasting, now experienced in such lofty contexts, created a pertinent, touching piece. Remixed and remastered here, it blends genres with remarkable facility, never huffing and puffing even as it bounds from historic speeches to orchestral lilts to throbbing neo-krautrock. A track like Broadcasting House encapsulates the enduring strengths and subtleties of PSB, while still gifting surprises. Science and emotion in lockstep. Radio, someone still loves you. *Chris Roberts*

The Roadside Bandits Project
The Siberian Candidate
★★★★
Dharma DHARMADD 52 (CD)
A road with many turnings

Brooding yet exuberant second album from the rolling Bandits collective. Ringmaster Santi Arribas, London-based Spanish producer, guitarist and keyboard player, unites electronica with a disparate mix including JJ Sterry (Gang Of Four's long-time vocalist), Tommy Smith (frontman of London rockers Leogun) and Jamiroquai keyboard player Matt Johnson. Much is like the soundtrack for an imaginary Morricone movie, all echoing guitars and rumbling drums, but laced with British blues – notably Led By Donkeys and the fist-pumping title track. Meanwhile, there's the emotive opener Nothing while Reshuffle is a blues-rocking instrumental that would be more at home in a Texas roadhouse – and just when you think you know where you are there's the anthemic ballad Time Again. *Nick Dalton*

Romy
Mid Air
★★★★
Young YO 320 (CD, LP)
The xx singer off to a solo flyer

The last member of The xx to release a solo album, singer Romy Madley Croft's self-described love letter to queer clubbing is the most all-out pop release from any of the trio so far. Originally born from songwriting sessions for Dua Lipa and Kelela with future star producer Fred Again in 2018, not only do the pair share astute instincts for euphoric pop, Romy's voice – equally dazed and smoky – is as suited to the ecstatic She's On My Mind as it was for her band's atmospherics. Stuart Price and, on emotional centrepiece Enjoy Your Life, Jamie xx also produce the album's frequently nostalgic bangers. Romy's own star status is never in doubt, sounding like she's delighting in revealing her true personal and musical self in every note. *John Earls*

Daniel Rossen
Live In Pioneertown & Santa Fe
★★★★
Warp WARPLP 363 (LP)
Grizzly Bear guitarist caught on the road

Daniel Rossen's *You Belong There* was a baroque-folk masterpiece and one of the finest albums of 2022. Despite the depth and complexity of the songwriting and arrangements, there wasn't a single note wasted. Live and solo, however, the Grizzly Bear guitarist had to shed a few layers, armed only with voice and guitar. Without those strings, the twisting deadly contours of Unpeopled Space and intricate picking of Shadow In The Frame are lent a starkness and solemnity previously only hinted at. Even if some songs (It's A Passage in particular,) do miss the ornate album arrangement, Rossen compensates with unbelievably dextrous playing. It's intimate and beautiful, like Jansch or Fahey reworking Ravel. And if that all sounds a bit po-faced, the singer allows a giggle to slip out on the zesty finale, Kentucky Waltz. *Johnnie Johnstone*

Royal Blood
Back To The Water Below
★★★
Warners 5054197678714 (CD, LP)
Stroppy rockers get back to business

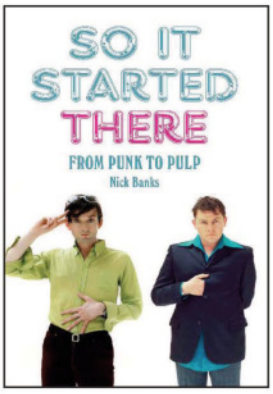
Given that they recently went viral for a peevish onstage strop at this year's Radio 1 Big Weekend about the tweenage crowd's lack of appreciation for (ahem) real music, you probably know what to expect from any new Royal Blood album. And so it proves on the Brighton duo's fourth, which has its flag still firmly planted in their stock-in-trade sound: a sort of Queens Of The Stone Age-lite, Muse-by-way-of-Supergrass rock – best exemplified by formidable opener Mountains At Midnight – that, while still impressively fulsome for two people, feels increasingly diminished, here limitedly solid rather than inspired. Much preferable are the ballads at the album's back-end that do offer some divergence: the airy piano-led Waves and the superb glam-tinged There Goes My Cool proving arresting antidotes. *Shaun Curran*

Teenage Fanclub
Nothing Lasts Forever
★★★★
PeMa PEMA 20 LP (CD, LP)
Sounds steeped in gloriously heartfelt emotion

"The past's a foreign land/I did my best, you understand," runs the simple mantra at the heart of Foreign Land, the opening track here. Anyone who labours the point that this band don't recast any musical wheels is missing their purpose. For their second LP without former songwriting fulcrum Gerard Love, Blake and Raymond McGinlay are in their McGuinn and Parsons years; the country-rock songwriting tones of Tired Of Being Alone and Falling Into The Sun are rich and expansive, the themes of finding comfort and purpose in middle-age – whether through rekindled romance (I Left A Light On, I Will Love You), artificial means (Self-Sedation) or self-reflection (Middle Of My Mind) – ring true, and big emotions continue to be captured, seemingly without effort, on their canvas. *David Pollock*

NEXT MONTH
Tony Visconti The Who
Nancy Sinatra OMD
Glen Hansard Billy Bragg

Books



So It Started There: From Punk To Pulp

Nick Banks

★★★

Omnibus Press, £20

ISBN 9781915841100, 432 pages

He remembers the first time, and much more

In his 2020 book *Good Pop, Bad Pop*, Jarvis Cocker sifted both literally and figuratively through an attic of ephemera that included chewing gum packets, paperback books and polyester shirts, for a fanciful inventory-taking that intermittently revealed the building blocks of Pulp. In *So It Started There*, the band's drummer is more orderly with his reminiscences, but writes in a similarly warm and witty manner to the frontman.

This, then, is a more complete telling of Pulp's story, told from the point of view of a member who, presumably, was rarely asked his opinions by a media that descended on Cocker as they rose to fame. Before we get there, however, Banks paints colourful portraits of his Yorkshire childhood, finding inspiration in Sex Pistols drummer Paul Cook, and adolescent detours into goth, before keeping time in one of Britain's most beloved groups.

Banks' attitudes to both the pitfalls and triumphs of the music business are laced with bemusement, often sounding as if the band existed in their own bubble for their own protection and sanity (he claims there were very few arguments between them). There's tons of detail for fans to thrill over, some cracking anecdotes, woven together to give a reassuring sense of man who took it all in his side and loved almost every minute of it.

Terry Staunton

Anymore For Anymore: The Ronnie Lane Story

David & Caroline Stafford

★★★★

Omnibus Press, £20

ISBN 9781913172534, 320 pages

Affectionate study of the man they called "Plonk"

Ronnie Lane was, in many ways, a reluctant rock star. A chart-topper with the Small Faces when barely out of his teens, he subsequently turned his back on the Rod Stewart-led Faces at the height of their fame for a more humble, less pressured existence celebrating folk and country hues with Slim Chance. However, before the authors of this wonderful book get to those days, there's a colourful East End upbringing to examine.

Lane's life and career are recounted with creative flair and atmosphere (in addition to biographies of Randy Newman, Billy Fury and The Police, David Stafford has collaborated on writing projects with comedian Alexei Sayle and poet Benjamin Zephaniah), in an evocative portrait of an unassuming man who made devoted friends every step of the way.

The book is especially revealing on the making of the Small Faces' groundbreaking *Ogden's Nut Gone Flake* and the growing rift between Lane and singer Steve Marriott that signalled the end of the band. Yet, even in the most trying times his laconic charm and unflappable optimism go a long way towards explaining why he remains such a beloved figure, more than 25 years after his death.

Terry Staunton

Lost In Room: Mark Perry, Alternative TV & Related 1977-1981

Richard Johnson

★★★★

Fourth Dimension, £25.75

ISBN 9788396474025, 330 pages

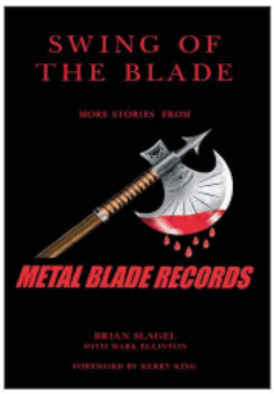
Original punk provocateur finally tells his story

Like every major musical revolution since the birth of rock'n'roll, the original spirit and impact of punk's 1976 arrival has long been diluted through handed down mythology, making this brutally honest account from one of its most fearless originators long overdue. Laying the DIY fanzine template with *Sniffin' Glue* shortly after the Ramones' first album kicked the door down, Perry went from celebrating a vital new movement and starting Step-Forward Records to lambasting punk's descent into tabloid trend and identikit parody, ending at issue 12 with bonus flexidisc by his Alternative TV.

If the band's gloriously confrontational early gigs and *Image Has Cracked* debut album trounced and denounced many punky contemporaries, this writer also recalls the hostility that greeted Perry's pursuit of punk's original liberated spirit to experiment with different musical styles, inspired by his friendship with Genesis P-Orridge and lifelong love of Frank Zappa to predict post-punk. It's all in Johnson's oral history built around lengthy, sometimes pinballing Zoom chats with Perry charting the first four years of his creative path until 1981's era-ending *Strange Kicks*, with photos, song lyrics and discography.

Uncompromising, insightful and uproarious as ever, this is as essential a punk-era document as any published so far.

Kris Needs



Swing Of The Blade – More Stories From Metal Blade Records

Brian Slagel with Mark Eglinton

★★★

Metal Blade Records Inc, £14.99

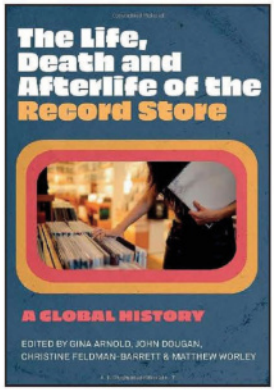
ISBN 9798885893763, 168 pages

Further reminiscences from metal label's founder

Whereas Brian Slagel's debut outing *For The Sake Of Heaviness* was more a history of Metal Blade Records, the label he founded in 1982, this companion piece is more a collection of 'war stories' as he recounts working with bands from early days in the Los Angeles metal scene to the present day. And the fact that some of those 80s bands weren't that well known over here – Obsession, Warlord, Pandemonium, for example, will probably be just vaguely familiar to fans of the nascent 80s US metal scene – means that Slagel's reminiscences help fill in some of their backstory.

It's a wildly enthusiastic narrative which captures his passion for the music ("at this point I was losing it. I was obsessed," he writes, on coming across Ghost), and as the person who gave Metallica, Slayer, Armored Saint and many others their first breaks he can be rightly proud of his achievements. It's not perfect: the repeated use of 'super' as an adverb is downright annoying, especially when it's used four times on a page (and the authors cannot decide whether or not it should be hyphenated), and consistently losing the second pair of umlauts from Mötley Crüe is downright careless. Yet the sheer fervour leaps off the page, and it's impossible not to get swept along with it.

John Tucker



The Life, Death and Afterlife of the Record Store: A Global History

Edited by Gina Arnold, John Dougan, Christine Feldman-Barrett, Matthew Worley

★★★★

Bloomsbury Academic, £21.99

ISBN 9781501384516, 296 pages

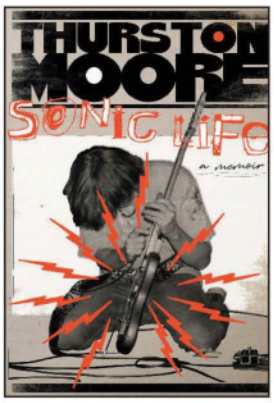
The humble record shop becomes a global history

The hardback's price tag is hefty and the text is academically slanted, but this is still a great, authoritative deep dive into the global social history of establishments which its editors (Gina Arnold, John Dougan, Christine Feldman-Barrett and Matthew Worley) describe as "subcultural space… clubhouses for music fanatics… [and] genre-specific sanctuaries for 'outsider communities'".

The introduction here describes record stores as "the best side of capitalism seen in microcosm", and broadly takes as its canvas the second half of the 20th century and the very earliest years of the 21st, although it's noted that Cardiff's Spillers (opened in 1894) was the world's first record shop. "I just want to run a lovely, sustainable record shop in Cardiff for the people who value that," says current owner Ashli Todd, capturing the sheer energy which sustains record shops in the age of streaming.

The following 22 chapters dig into times and places where record shops have meant so much more than places to purchase: examinations of those which drove the Bounce scene in post-Katrina New Orleans and the emergence of reggae among post-war West Indian communities in London; a look into the real-world origins of Nick Hornby's *High Fidelity*; the 'touristification' and gentrification of record retail; case studies in Romania, Nigeria and Japan; and Lily Moayeri's powerful memory of home-taping in Iran. You can almost smell the racks as you read.

David Pollock



Thurston Moore

Sonic Life

★★★

Faber, £20

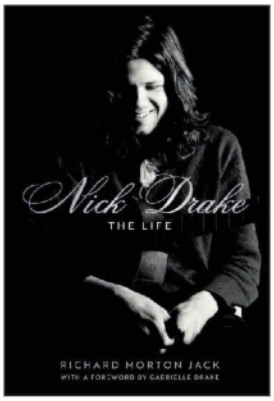
ISBN 9780571373949, 496 pages

Sonic Youth founder looks back

Few bands can boast the mystique that Sonic Youth had during their 40 years together. With *Sonic Life*, singer and guitarist Thurston Moore's account of his time in the experimental rockers from New York, he dispels much of their enigma with memories of constant touring cycles where he seems to slice his finger open every other chapter. The blood-prone pinkie aside, Thurston is unfailingly cool – this, after all, is a man who just so happened to find Can's *Ege Bamyasi* in a bargain bin in his teens. It's more that a life less ordinary is delivered with a certain equanimity, which you would surely need if you were forever bumping into Patti Smith, William Burroughs, Chuck D and David Bowie on your travels. Therefore, Gerhard Richter – the world's most famous living artist (who provided the artwork for *Daydream Nation*) – is simply introduced as "our friend". This inclusive and unpretentious style means that, while the names are luminous, it never feels too much like namedropping.

Moreover, Moore is an articulate guide and – above all – a knowledgeable superfan of avant-rock. His writing about music is exemplary throughout, with his first hand account of the rise of his close pals Nirvana and the interplay between Kurt Cobain and Courtney Love worth the price on the cover alone.

Jeremy Allen



Nick Drake: The Life
Richard Morton Jack
★★★★
John Murray, £30
ISBN 9781629308082, 576 pages
In-depth exploration of a folk icon

Tortured romantic, tragic genius, Peter Pan – that's a lot of archetypes to pile on one man's shoulders, but Nick Drake's story seems made for myth. Born in 1948 and dead by suicide 26 years later, he released three remarkably beautiful albums of distinctive, sensitive, often strangely sombre songs. Worshipped now, they barely sold in his lifetime, partly due to his avoidance of live shows and promotional interviews. Then as someone at an early performance for friends recalled, Drake was playing for himself, no one else.

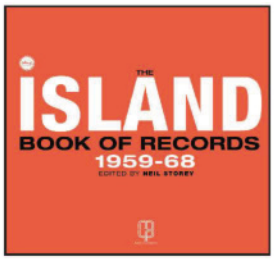
Which meant that Jack, like Drake's previous biographers, was faced with a dearth of new first-hand material for his 576 pages. His approach was to work closely with Drake's sister Gabrielle (the actress published her own book on her brother in 2014) and with the singer's estate, alongside forensic research and interviews.

Schoolmates remember Nick as shy, suave, quietly humorous and good at games. A teacher found him "unimaginative, but he does produce intelligent essays". In his last year at school he was made head boy – though responsibility, according to his father, was something Nick disliked.

His parents doted on him and supported him in every way. When things turned dark they continually tracked down therapists. Diagnoses included depression, schizophrenia and an inability to cope with adulthood. Certainly he was no *poete maudit;* despite the trips to France and London, he'd stay with his sister or come home to his mum and dad.

It's painful to picture him towards the end sitting in his small childhood bedroom, smoking hash, breaking his guitars in a rage, taking all manner of anti-depressants. As manager Joe Boyd says, "He was not fulfilling some gloomy romantic fantasy, he was in a hell of bitter loneliness and despair."

On his last trip to France, Nick sent his mother a birthday present of *Le Mythe De Sisyphe*, Albert Camus' book on the meaninglessness of life. Before it arrived, Nick was back home. He ate a bowl of cornflakes, listened to Bach's Brandenburg Concertos, then went to his bedroom and swallowed a bottle of pills. *Sylvie Simmons*

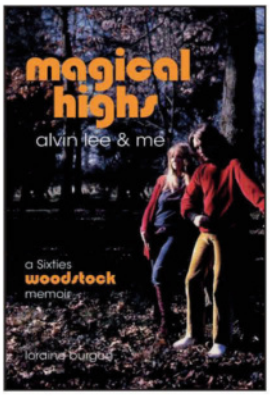


Island Book Of Records 1958-69
Neil Storey
★★★★★
Manchester University Press, £85
ISBN 9781526173768, 196 pages
Labelled with love, a true long-player

If anyone is qualified to chart the history of one of Britain's most revered record labels, it's surely former press officer Neil Storey. His present-day Hidden Masters reissue/curation operation has already shone the musical spotlight on former Island artists Jess Roden and Traffic's Chris Wood; now, in order to ensure posterity gets the record(s) straight, he delves back to Island's formation for this first volume of an illustrated discography.

Yet this is much more than that – it's a musical mission, as an impassioned and very personal introduction emphasises. The characters who made Island history, from Chris Blackwell downwards, add their own first-hand often previously unseen recollections to the album sleeves, promo pics, press cuttings and other ephemera that have been stylishly scattered over the large-format pages. From ska to prog, related labels like Sonet and Sue, everything with an ILP matrix number is fair game for analysis.

The level of detail is simply stunning, and belongs firmly in the LP era before everything was miniaturised and the music literally compacted. You see popular music develop in front of your eyes, as seen through the prism of the UK's most multi-cultural label. Musicians, designers, managers, bookers, spouses… anyone with an interesting tale to tell appears within these covers. All in all, anyone who has records issued by Island as a cornerstone of their collection will find their investment in this book repaid with interest. *Michael Heatley*



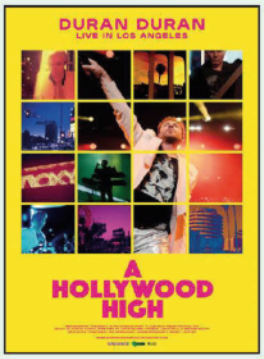
Magical Highs – Alvin Lee & Me
Loraine Burgon
★★
This Day In Music, £24.99
ISBN: 9781739204976,
348 pages
Fifty years after: a rock'n'roll love story

The author spent a decade as the partner of late Ten Years After guitarist Lee, whom she met when he was Elvis-fixated Nottingham teenager Graham Barnes. She lived with him in a rock-star bubble as his band soared to international fame, and though she often accompanied him on tour – the cover line, "a 60s Woodstock memoir", is justified by her side-stage presence at Ten Years After's finest hour – Lee would at other times return home with a nasty ailment acquired from female fans. Burgon seemed to accept this unquestioningly, as she dutifully made tea and rolled joints for the men who made the music.

Former *Melody Maker* journalist Chris Charlesworth edited the manuscript, which is still nearly 350 pages long, and his work has undoubtedly added to the book's readability. But since its author only had eyes for the guitar god, there's not too much on the rest of the band, their musical development or their influence on rock as a whole. There is, however, a definite 60s vibe that will appeal to those who lived through the era.

The lack of books on Ten Years After reflects the band's general unhipness in the current era; a now out-of-print *Visual History* is two decades old. So *Magical Highs,* a substantial paperback with price-tag to match, may find a market with Ten Years After fans, though it's more likely to satisfy those who, as the back-cover blurb suggests, have "ever wondered what it's like to be the partner of a rock superstar". *Michael Heatley*

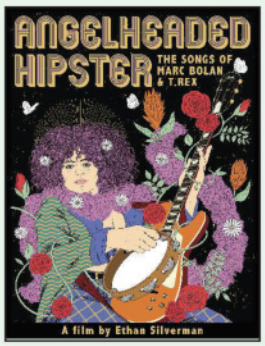
Films



Duran Duran
A Hollywood High
★★★★
Cherry Red LMMDD001BD
(Blu-ray/DVD)
A view with the thrills

First seen in cinemas for one night only late last year, the focus of this live show and documentary is very much on Duran Duran as an ongoing entity. The 12-song set, filmed on the roof of the Aster Hotel against a glittering backdrop of Los Angeles landmarks like the Capitol Building, includes five from the group's most recent album, 2021's *Future Past*. A handful of bygone big hits make the cut (Hungry Like The Wolf, A View To A Kill, Ordinary World), but for the most part the additional archive footage and newly filmed interview inserts are slanted towards the band's relationship with La La Land. Simon Le Bon waxes lyrical about the city representing the decadence of rock'n'roll, while Nick Rhodes muses how it's inextricably linked to obsessions with fame and how he and his fellow players fell under its spell.

It may sound like a starry tourism promo, but it's equally a showcase for Duran as a still vital and well-drilled band; men now in their sixties who have lost none of their youthful vigour onstage. It's especially evident on the punch and pout of Notorious and perhaps surprisingly funky charge through Grandmaster Melle Mel's White Lines. *Terry Staunton*

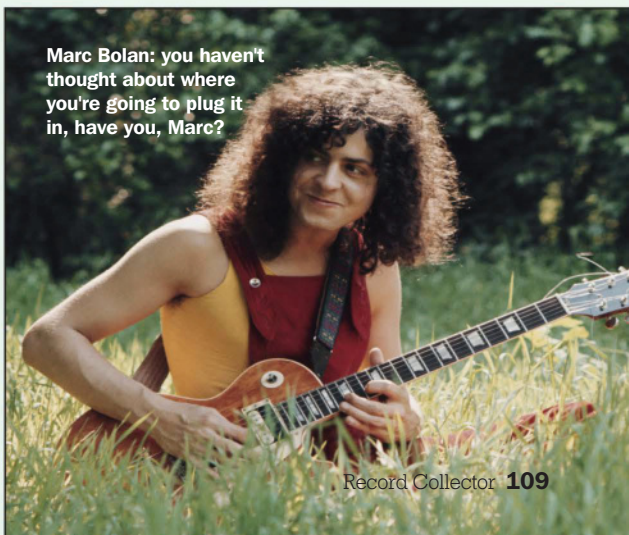


Angelheaded Hipster: The Songs Of Marc Bolan & T.Rex
★★★
In cinemas 22 September
Ride a slight swan

The 2020 album *Angelheaded Hipster* featured a disparate roll call of artists applying themselves to choice cuts from the Bolan catalogue, and this film is, to all intents and purposes, a perfunctory making-of documentary but with the addition of archive footage of the man himself. Therein lies its (minor) fault, as it frustratingly falls between two stools.

Under the watchful eye of renowned producer and arranger Hall Willner, shepherding his last major project (he died just months before the record's release), sessions with the likes of Nick Cave (Cosmic Dancer), Joan Jett (Jeepster) and U2 (Get It On) are punctuated by the performers' fan-like testimonials, few of which offer much in the way of insight. There's no denying the good intentions of all involved; the end result is just a little too slight.

The Bolan footage forms a kind of patchwork biography, but isn't substantial enough to scratch much deeper than the surface, save for clips of his 1974 TV interview with chat show host Russell Harty, where the singer muses on fame and predicts he'll "probably" die young. By no means a bad film, it's still worth a look, although the lasting impression is of two wasted opportunities in one. *Terry Staunton*



Singles

Duran Duran Featuring Tove Lo Give It All Up Erol Alkan's Extended Rework/Erol Alkan's Stripped Vox Rework *Phantasy Sound PH 127 RT*

Sizzling dancefloor remixes of Duran Duran's cosmic love pledge from 2021's *Future Past*. Even international jet-set rock stars from Birmingham have souls, yunno. Erol Alkan awards it a fierce four-to-the-floor thump, spotting the hot holiday aspects of the lyrics and bringing them out for a Balearic vibe. You are in Ibiza, waving your arms, off your tits, feeling real heat – yet all you forked out for was this delightfully extended 12".

Helen Love Steve Lamacq Session 16.09.98 *Precious PRE 029*

The expression "phoning it in" is an insult, but not when the called is Joey, singer from Helen Love's musical idols, who introduces this four-track BBC session. The Swansea punker-rockers set out their stall from the get-go with a bristling take of Tommy Gun which makes the original sound snoozy. Helen Love are perky bastards, as evidenced by the way they end it with an adaptation of Capital Radio and a plug for lovely "Lammo" Lamacq. Does Your Heart Go Boom has the Ramones' DNA, but then so does Shifty Disco Girl, certain to raise a smile with its portrait of a certain stereotype, proper harmonies and a line craftily cribbed from certain Swedish pop sensations. The EP ends with MC5 ("You and me and the MC5 – out of sight!"), meaning the entire shebang has been an upbeat lungful of fresh air. Usual Precious package, touching sleevenotes, etc, but these joyous performances are more than enough in themselves. A blast.

The Mark Three Shining Bright EP *FAB Records FAB 020*

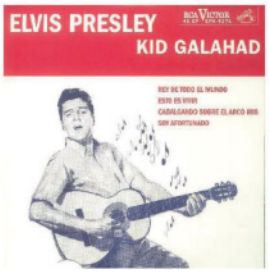
They started as a one-off garage band, cutting their *5x3* EP as praised on this page a few months back. Their joy was too acute for them to leave it at that, so The Mark Three reconvene. They are hardly a supergroup, but they've all been in many people's ear cavities for years and running dedicated indie labels (Biff Bang Pow, Twist). Mark Le Gallez (The Risk et al), Paul Hooper-Keeley (The Threads), Emma Page (Omega Tribe, etc) gel perfectly. Each contributes a tune to this five-track 12" EP, plus they soar through two garage-psych classics, Father's Name Is Dad, originally by The Fire, blessed here with a really nasty guitar sound, like the fuzzbox has not yet been perfected, and The Eyes' sub-early Kinks killer I'm Rowed Out, delivered afresh with wild-eyed, sneering rage. Hooper-Keeley's Meant To Be boasts a similarly brutish riff, but its vibe is warmer, thanks to churchy organ. You Don't Love Me is charged with grinding bass and splashy drumming from Ms Page, who uses cymbals like a painter's wash. Her playing is powerful throughout, giving her own vocals something to fight with on the title track. Fierce, punky garage veering into raw as roadkill freakbeat; 250 copies, blue or white, whatever takes your fancy.

Spencer Segelov & Great Paintings And We Get Burned/Couples Therapy *Country Mile CMR 028*

I'm a fan of Philly soul but any knowledge of Caerphilly's sound is limited to Julian Cope. That's now joined by this bright, melodic, undoubtedly literate pair of proper grown-up songs from Spencer Segelov & Great Paintings. It's as clear as morning dew, presumably thanks to Charlie Francis, who's engineered the stellar likes of R.E.M. The ringing, twining guitar parts, which possess hints of soukous, lure you happily into what are actually rather serious works. And We Get Burned covers the perils of being with a manipulative attention seeker. Couples Therapy is perhaps where this leads, trying to rebuild the art of communication when once you were naturally in tune. There's an album on its way; if it's as alluring and complete as these songs, it'll deserve to be heard.

The Saints (I'm) Stranded/No Time *In The Red ITR 1976*

The folk who flounce round in Ramones-branded threads might better show their cred by sporting a Saints T-shirt. I recall seeing Brisbane's pioneering punk wastrels/hard-driving bastards supporting The Jam at Hammersmith and their churning noise was great. I could identify with their singer's podgy face. Now we get their first single pressed up again in multiple colourways and repro sleeves of the original British, US and Australian releases. Tempted to buy all three? Might be, wossit to you? I'm Stranded drives its simple chorus deep into your brain. No Time has ludicrously large riffage, like being run over by a treble-boosted truck. Guaranteed to blow the cobwebs out of your life, they shoulda bin stars. Pity they dropped their initial band name, Kid Galahad & The Eternals! Talking of which...



Elvis Presley Kid Galahad EP *LMLR 370047 7835743*

Elvis as a singing ex-squaddie putative pugilist car mechanic. He had so many jobs to do in *Kid Galahad* it's a wonder there was room for any other "actors". Man could sing, though, innit? Here's a reproduction of the Peruvian edition (really) of the EP from the movie, giving us four tracks with titles in Spanish but sung determinedly in Memphian, if you don't mind, ma'am. I Got Lucky ("Soy Afortunado") is the standout, and King Of The Whole Wide World ("Kingo Elvis Dos Mundo Entiro", perhaps) is agreeably beaty, and indeed meaty, too. Please overlook my pathetic attempts at humour, I genuinely DO love The King, brought to us here in various vinyl colours including gold, appropriately. But very limited pressings, so get on the case, *velocidad*, Presleyologists.

Mal-One Punk Rock Fanzines/Version *Punk Art Mal-One 009*

Mal-One's one-man quest to cover every aspect of the original punk experience continues with this rumbling, big-guitared tribute to the joys of the fanzine: "tell you all you need to know/and only 25p a go". He's shuffling off the Pistols groove he was once locked into; this is still utterly bondage trousers music but a touch more complex and more subtly mixed, offering light and shade. When he's finished releasing records, Mal's entire catalogue will be an audio art history of the British punk movement. Which rocks.

Dandy Warhols The Wreck Of The Edmund Fitzgerald/Untitled 1; Alien *Little Cloud LC 86*

Black and silver vinyl 7" leftovers from the *Black Album* sessions. The Wreck Of The Edmund Fitzgerald is Gordon Lightfoot's ballad about the largest vessel to sink in the Great Lakes. Lightfoot's version is handled light-footedly, considering the appalling tragedy; the Dandies' take is far more of a dirge; perhaps more appropriate? Untitled 1, lyrics an inaudible mumble, guitar throbbing like a slowed-down film of a hummingbird's wings, reversed licks *et al*, is shoegaze on Mogadon, somehow dragging itself up to horror soundtrack music towards the end. Alien is roaringly loud, with drums like a skip delivery: the sound puts the war into Warhol – and this appears to be a love song. What would it be like if they hated the object of their passion?

Bacao Rhythm & Steel Band How We Do/Nuthin' But A G Thang *Big Crown BC 154-45*

Nobody should be surprised that steel band music is funky: there are several highly DJ-collectable steel band albums and 20th Century Steel Band's genre-busting Heaven And Hell turned up on the *Ultimate Breaks And Beats* album in '86. All the same, Bacao Rhythm & Steel Band's take on hip-hop classics still baffles the lugholes: was Game and Fiddy's How We Do meant to sound like this? I'd argue that it was. And the same goes for the low-rider makeover of Dre and Snoop on the flip. The pan sounds are actually quite down with the gangsta vibe, all dry, unfussy and raw, the beats are total hip-hop and the vibe sincere. This is no comic novelty: like revenge, it's a scaldingly hot dish served stone cold.

Benedikt Frey with Carla Koller: She's Lost Control;

Instrumental/Lucas Croon Dub; Dub mix *Emotional Response ERS 054*

The A-side is the result of a Berlin studio jam with singer Carla Koller, who floats disconnected in a rippling echo setting called "alienation". Electronic cymbals hiss like the asthmatic emanations of a steam wallpaper stripper, the bass rattles ceaselessly, and the drums are straight off the production line at a 60s germanium transistor factory. It makes Joy Division sound like a happy-clappy Christian folk group. There are trippy dub mixes, too, like the A-side isn't echoing and dark enough. However, it remains approachable; the song is still the song, the sounds are more about, uh, atmosphere than trying to kill you with noise, and if this was the output of a 70s krautrock band, it would be acclaimed. So, let's acclaim it anyway: hip hip, hooray.

Joy Division Love Will Tear Us Apart/Leaders Of Men *Cleopatra CLO 3723 SP-PBS*

And here are the oyster gritters of Manchester's party reputation, thanks to the 2020 remasters of the classic heartbreaker and the Martin Hannett version of Leaders Of Men. It's hard to keep up with the Joy Division reissues malarkey on a casual basis. This version is a purple splatter vinyl 7" but Cleopatra offers others. Sometimes you just have to shrug and just give up trying to gather ye formats while ye may. But the music will still tear you apart.

Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

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Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9JO** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Stylus Records, Lichfield

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/ Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.

457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Shop Of The Month: Rock On Records – Stamford

Ted Carroll is back, bringing Rock On Records to Lincolnshire. Between 1971 and 1996, his Rock On shops in London were a vital source of great records. Once Thin Lizzy's co-manager, Ted's work also included co-helming the much-loved Chiswick Records and other labels. One of the Stamford shop's features is its profits policy. "All profits are being donated to various charities including Medicins Sans Frontiers, Centre Point, East Midlands Air Ambulances, Hillside Animal Shelter and Unicef," he explains. **Steve Burniston** spent many fruitful hours at Rock On's Camden shop and recently heard from Ted about Rock On's welcome return. And look out for the Dylan reference…

Tell us about the reappearance of Rock On and the kind of music the shop sells.
Rock On has re-opened to sell off large quantities of 7" / 12", LPs and 78s left over from when the original shop closed in 1996. Some of this stock has been in storage for over 50 years: blues, jazz, rock'n'roll, soul, folk, country, 60s /70s /80s & 90s rock and pop.

What's it like to return to record retailing?
Great fun, so exciting, it's just like the old days, meeting so many interesting people.

This seems like a good juncture to hear the story behind the creation of Chiswick Records and other labels….
In 1974 when I opened my second branch, a stall in Soho market, Roger Armstrong came to work with me and as he was enjoying the role of selling classic vintage records, I invited him to get involved with me in a reissue record label that I was planning. This was Chiswick Records and, of course, in addition to reissuing classic oldies such as Brand New Cadillac by Vince Taylor and Sea Cruise by Frankie Ford, we started recording current bands including the 101ers, Count Bishops, Johnny Moped, Motorhead etc. By this time, Trevor Churchill, who had also been working at Rock On in Camden Town, came aboard. In 1979, we changed the name of the company to Ace Records, as in addition to the Chiswick label, we had started a bunch of other labels, including Ace, Big Beat, Kent, and Boplicity.

What are your happiest memories about Rock On in London?
Making many friends who were interested in music and attracting many famous record buyers, including Bob Dylan.

What is your own record collection like?
I had over 10,000 LPs and singles, but I have started selling most of these in the shop. I'm keeping my Bo Diddley records, also Chuck Berry 78s and *Rainbow In Curved Air* by Terry Riley. Oh, and all my Doug Sahm records and the Ike & Tina Turner *Live In Fort Worth* albums.

Could you name one impossibly rare record that you would still love to get hold of?
The Farmer by Thin Lizzy.

What are your hopes for Rock On?
To continue to serve record collectors with great and hard-to-find records.

Rock On Records, 4 All Saints Street, Stamford, Lincs PE9 2PA / 01780 755888

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

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Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
NEW Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: DECEMBER 2023 (on sale 2 NOVEMBER) Deadline: Monday 9 OCTOBER

GOLDEN OLDIES

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, HAMPSHIRE, GU35 9PX. Tel: (01420) 472432
Email: davesanders2003@hotmail.com
P&P: Singles/EPs £1.85 for first then 35p each additional.
LPs £4.50 for first then £1.50 each additional.
45s

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JIMMY CLANTON, Go Jimmy Go (Top Rank JAR269) EX 9.50
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DERRINGERS, True Love True Love (Capitol CL15189, Demo) EX 12.50
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LP	STEVE BENBOW, Journey Into The Sun (Reality RY 1005)	EX/M	12.00
LP	STEVE BENBOW, On Situations And Predicaments (Decca LK 4881)	EX/M	12.00
45	RALF BENDIX, Sag Mir Deine Sorgen (Columbia DB 7774)	EX	6.00
45	BENELUX & NANCY DEE, Switch (Scope SC 4)	EX	6.00
LP	BEN-HUR (Film) (MGM C 802) (CS6006/EX/EX/10.00)	EX/EX	10.00
LP	BENIDORM, 1981 (Spain Olympo OL-92)	EX/EX	10.00
EP	BENNY BENNETT, & His Latin American Orchestra (Vogue Tri EV 170105)	EX/EX	7.00
45	BOYD BENNETT, My Boy Flat Top/Seventeen (US King 5374, RI)	M	6.00
45	BRIAN BENNETT, Saturday Night Special (DJM DJS 10756, PS, Promo)	EX/M	8.00
45	BRIAN BENNETT, The Girls Back Home (DJM DJS 10791)	M	8.00
LP	BRIAN BENNETT, Change Of Direction (Columbia SCX 6144)	EX/EX	45.00
45	CLIFF BENNETT, I Have Cried My Last Tear (Parlophone R 5317, mol)	VG	6.00
45	CLIFF BENNETT, Never Knew Loving You Could Be So Doggone Good (R 5534)	VG	6.00
45	CLIFF BENNETT, I'll Take Good Care Of You (Parlophone R 5565)	VG	6.00
45	CLIFF BENNETT, Back In The U.S.S.R. (Parlophone R 5749)	M	10.00
45	CLIFF BENNETT, Drive My Car (Korova KON 8, PS)	EX/M	6.00
LP	CLIFF BENNETT, Drivin' You Wild (MFP 1121)	EX/M	10.00
LP	JEAN BENNETT, Jean Bennett Sings (Nevis NEV LP 151)	EX/EX	10.00
45	JOE BENNETT, Black Slacks (ABC 4223, RI)	EX	6.00
45	LEE BENNETT & SUNLINERS, Poor Bachelor Boy (Decca F 12024)	EX	6.00
45	LORNA BENNETT, Breakfast In Bed (Island BM 1013, RI)	VG	6.00
45	RAY BENNETT, Go Away Little Girl (Decca F 11550) (EX/Promo/6.00)	EX	6.00
45	TONY BENNETT, Till (Philips PB 1079)	EX	6.00
45	TONY BENNETT, Climb Ev'ry Mountain (Philips PB 1122)	EX	6.00
45	TONY BENNETT, You'll Never Get Away From Me (CBS AAG 126)	M	6.00
45	TONY BENNETT, I Wanna Be Around (CBS AAG 137)	M	6.00
45	TONY BENNETT, The Good Life (CBS AAG 153)	EX	6.00
45	TONY BENNETT, Who Can I Turn To (CBS AAG 225)	EX	6.00
45	TONY BENNETT, (I Left My Heart) In San Francisco (CBS 201730)	EX	6.00
45	TONY BENNETT, I Wanna Be Around (CBS 201733)	EX	6.00
45	TONY BENNETT, The Very Thought Of You (CBS 202021)	M	6.00
45	TONY BENNETT, For Once In My Life (CBS 3064)	M	6.00
EP	TONY BENNETT, Skyscraper Blues (Philips BBE 12338)	EX/EX	7.00
EP	TONY BENNETT, Sings (Philips BBE 12424)	EX/EX	7.00
EP	TONY BENNETT, The Good Life (CBS AGG 320037)	EX/EX	7.00
LP	TONY BENNETT, I Wanna Be Around (CBS SBPG 62149)	EX/EX	10.00
LP	TONY BENNETT, I Left My Heart In San Francisco (CBS BPG 62201)	EX/EX	10.00
LP	TONY BENNETT, Who Can I Turn To (CBS SBPG 62486)	EX/EX	10.00
LP	TONY BENNETT, Greatest Hits (CBS SBPG 62821)	EX/EX	10.00
LP	TONY BENNETT Greatest Hits, Vol. 2 (CBS 63612)	EX/EX	10.00
2LP	TONY BENNETT All-Time Greatest Hits (CBS 68200)	EX/EX	12.00
LP	TONY BENNETT & BILL EVANS, Album (Fantasy FT 527)	EX/M	10.00
	TONY BENNETT, 5 x 78s, 27 x 45s, 5 x EPs, 16 x LPs.		
LP	BENSON & FARRELL, Benson & Farrell (CTI 6069)	EX/M	10.00
45	GARY BENSON, You (State STAT 12)	M	6.00
45	GARY BENSON, Sharing You (State STAT 29)	M	6.00
45	GARY BENSON, Nature Boy (W. Bros. K 16921)	EX	6.00
45	GEORGE BENSON, Gonna Love You More (W. Bros. K 16970)	M	6.00
45	GEORGE BENSON, Give Me The Night (W. Bros. K 17673, PS)	EX/EX	6.00
45	GEORGE BENSON, Never Give Up On A Good Thing (W. Bros. K 17902, PS)	EX/EX	6.00
45	GEORGE BENSON, In Your Eyes (W. Bros. W 9487, PS)	EX/M	6.00
45	GEORGE BENSON, Feel Like Making Love (W. Bros. W 9551, PS)	EX/M	6.00
LP	GEORGE BENSON, In Concert, Carnegie Hall (CTI 6072, GF)	EX/M	10.00
LP	GEORGE BENSON, Give Me The Night (W. Bros. K 56823 + in. sl)	EX/M	10.00
2LP	GEORGE BENSON, Collection (W. Bros. K 66107)	EX/EX	12.00
LP	GEORGE BENSON, While The City Sleeps (W. Bros. 925 475-1 +in. sl)	EX/M	10.00
	GEORGE BENSON, 11 x 45s, 13 x LPs. Write or phone.		
45	MARIE BENSON / B & T. JOHNSON, Way Down South (Columbia SCD 2010)	M	6.00
45	BENT FABRIC, Chicken Feed (AUSTRALIA Columbia DU-4341)	EX	6.00
45	MICHAEL BENTINE, Home Made Wine (Polydor 2058 294)	EX	6.00
LP	MICHAEL BENTINE, Square Bashing (RCA RD 7885)	EX/EX	12.00
45	BENTLEY BROTHERS, Ma (She's Making Eyes At Me) (Top Rank JAR 208, wol)	EX	6.00
45	BARBI BENTON, Now I Lay Me Down To Sleep With You (Pye 7N.25672, Promo)	M	6.00
LP	BARBI BENTON Barbi Doll (US Playbor 404 +in. sl & poster!!)	EX/M	10.00
45	BROOK BENTON, It's Just A Matter Of Time (Mercury AMT 1014)	EX	6.00
45	BROOK BENTON, So Many Ways (Mercury AMT 1068)	EX	6.00
45	BROOK BENTON, Kiddio (Mercury AMT 1109)	EX	6.00
45	BROOK BENTON, Fools Rush In (Mercury AMT 1121) (EX/Promo/6.00)	EX	6.00
45	BROOK BENTON, The Boll Weevil Song (Mercury AMT 1148)	EX	6.00
45	BROOK BENTON, Hit Record (Mercury AMT 1178)	EX	6.00
45	BROOK BENTON & DAMITA JO, Baby, You've Got It Made (Mercury AMT 1217)	M	6.00
EP	BROOK BENTON, At His Best (Fontana TFE 17151)	EX/M	8.00
LP	BROOK BENTON, Golden Hits (Mercury SMCL 20060)	EX/EX	10.00
LP	BROOK BENTON & DINAH WASHINGTON, The Two Of Us (Mercury 20069 MCL)	EX/EX	12.00
LP	BROOK BENTON, Home Style (Atlantic 2400 024)	EX/EX	10.00

LP BROOK BENTON, Something For Everyone (MGM 2315 245) EX/EX 10.00
LP BROOK BENTON, Mister Bartender (All Platinum 9109 303) EX/M 10.00
LP BROOK BENTON, The Best Of (Mercury TIME 1) EX/M 10.00
BROOK BENTON. 25 x 45s, 4 x EPs, 12 x LPs. Write or phone.
45 MATRACA BERG, Baby, Walk On (RCA PB 49209, PS) EX/M 6.00
45 SHIRLEY BERGERSON, French Rocking Boogie (US Lanor 510, RI) EX 6.00
45 BUNNY BERIGAN, Plays Again (US RCA WPT10, Box 4 x 45s + ins) EX/EX 12.00
EP BUNNY BERIGAN, Bunny Berigan (RCA Tri RCX 1005) EX/EX 7.00
10"LP BUNNY BERIGAN, Plays Again (HMV DLP 1018) EX/EX 10.00
LP BUNNY BERIGAN, & His Boys (Columbia 33SX 1491) EX/M 10.00
45 MILTON BERLE, In The Middle Of The House (Vogue Coral Tri Q 72197) VG 6.00
45 BERLIN, Take My Breath Away (CBS 7320, PS) EX/M 6.00
45 BERLIN, You Don't Know (Mercury MER 237, PS) EX/EX 6.00
LP IRVING BERLIN, The Young Irving Berlin (World Records SH 275) EX/M 10.00
45 SHELLEY BERMAN, Hold On (HMV POP 732) (EX/Promo/6.00) EX 6.00
LP SHELLEY BERMAN, Outside (HMV CLP 1367) EX/M 10.00
LP SHELLEY BERMAN, The Edge Of (HMV CLP 1407) EX/M 10.00
LP SHELLEY BERMAN, A Personal Appearance (HMV CLP 1512) EX/EX 10.00
45 BERNADETTE, Come Kiss Me Love (Rim 2, wol) EX 15.00
45 BERNADETTE, You're The Nearest Thing To Heaven (Rim 12) VG 6.00
45 ALLAN BERNARD, Twelfth Street Rag (Destiny DP 1) EX 6.00
45 ROD BERNARD, Shedding Teardrops Over You (US Mercury 71507) EX 6.00
EP FRANK BERNARDI, Frank Bernardi (Spain Polydor 20964 EPH) EX/EX 7.00
LP CLYDE BERNHARDT BAND, Jazz & Blues From Harlem (Saydisc SDL 228) EX/EX 10.00
45 ELMER BERNSTEIN, Clark Street (Brunswick Tri 05544) M 7.00
45 ELMER BERNSTEIN, Staccato's Theme (Capitol CL 15101) EX 6.00
45 ELMER BERNSTEIN, Walk On The Wild Side (MGM 1164) EX 7.00
45 ELMER BERNSTEIN, The Bird Man (MGM 1172, wol) VG 6.00
45 ELMER BERNSTEIN, The Magnificent Seven (U. Artists UP 1163) EX 7.00
EP ELMER BERNSTEIN, Staccato (Capitol EAP 1-1287) EX/EX 8.00
LP ELMER BERNSTEIN, The Ten Commandments (Film) (U.A. ULP 1144) EX/EX 10.00
LP ELMER BERNSTEIN, To Kill A Mockingbird (US Citadel CT 7029) EX/M 10.00
LP LEONARD BERNSTEIN, Copland (Philips SABL 192) EX/M 10.00
LP LEONARD BERNSTEIN, George Gershwin (CBS 60135) EX/M 10.00
45 BERRIES, The King (Don't Be Cruel) (Epic 7645) (M/Promo/6.00) M 6.00
45 BENNY BERRY, Forever A Long Long Time (Hawk HAW 134) M 6.00
EP CHU BERRY, Petits Jazz Pour Tous (France Philips 426 021 BE) EX/EX 7.00
LP CHU BERRY, Settin' In (Fontana TL 5263) EX/EX 10.00
45 CHUCK BERRY, Sweet Little Rock & Roll (London Tri HLM 8767) VG 15.00
45 CHUCK BERRY, Memphis Tennessee (Pye Int. 7N.25218) VG 6.00
45 CHUCK BERRY, No Particular Place To Go (Pye Int. 7N.25242) VG 6.00
45 CHUCK BERRY, Little Marie (Pye Int. 7N.25271, wol) VG 6.00
45 CHUCK BERRY, The Promised Land (Pye Int. 7N.25285) VG 6.00
45 CHUCK BERRY, Lonely School Days (Chess CRS.8006) EX 10.00
45 CHUCK BERRY, Dear Dad (Chess CRS.8012) VG 6.00
45 CHUCK BERRY, Ramona, Say Yes (Chess CRS.8037) EX 10.00
45 CHUCK BERRY, My Ding-A-Ling (Chess 6145 019) EX 6.00
EP CHUCK BERRY & BO DIDDLEY, Chuck & Bo (Pye Int. NEP 44009) EX/EX 10.00
EP CHUCK BERRY & BO DIDDLEY, Vol. 2 (Pye Int. NEP 44012) EX/EX 12.00
EP CHUCK BERRY & BO DIDDLEY, Vol. 3 (Pye Int. NEP 44017, wobc) EX/EX 12.00
LP CHUCK BERRY, Juke Box Hits (Pye Int. NPL 28019) EX/EX 25.00
LP CHUCK BERRY, Chuck Berry (Pye Int. NPL 28024) EX/VG 10.00
LP CHUCK BERRY, On Stage (Pye Int. NPL 28027) EX/EX 20.00
LP CHUCK BERRY, The Latest And Greatest (Pye Int. NPL 28031) EX/VG 10.00
LP CHUCK BERRY, You Never Can Tell (Pye Int. NPL 28039) EX/VG 10.00
LP CHUCK BERRY, Chuck Berry (Marble Arch MAL 611) EX/EX 10.00
LP CHUCK BERRY, Greatest Hits (Marble Arch MAL 660) EX/EX 10.00
LP CHUCK BERRY, Back In The U.S.A. (Philips 6336 216) EX/M 10.00
LP CHUCK BERRY, Motorvatin' (Chess 9286 690) EX/EX 10.00
2LP CHUCK BERRY, Golden Decade (Chess 6641 018) EX/M 12.00
LP CHUCK BERRY, All Time Greatest R 'n' R Party Hits (Chess 6310 130) EX/EX 10.00
LP CHUCK BERRY, Chuck Berry (France Impact 6886 113) EX/EX 10.00
LP CHUCK BERRY, Boxen Hits (Germany Bellaphon BMC 70144) EX/M 10.00
2LP CHUCK BERRY, Rock & Roll Rarities (Italy Chess DETD 206) EX/EX 12.00
2LP CHUCK BERRY, Golden Decade (U.S. Chess LPS 1514/2) EX/M 12.00
LP CHUCK BERRY, Mr. Rock 'n' Roll (Yugoslavia RTB 221608) EX/EX 12.00
45 DAVE BERRY, Memphis Tennessee (Decca F 11734) EX 7.00
45 DAVE BERRY, Baby It's You (Decca F 11876) VG 6.00
45 DAVE BERRY, The Crying Game (Decca F 11937) EX 6.00
45 DAVE BERRY, One Heart Between Two (Decca F 12020) M 10.00
45 DAVE BERRY, Little Things (Decca F 12103) (VG/Promo/7.00) EX 6.00
45 DAVE BERRY, This Strange Effect (Decca F 12188) EX 7.00
45 DAVE BERRY, If You Wait For Love (Decca F 12337) EX 7.00
45 DAVE BERRY, Mama (Decca F 12435) EX 6.00
45 DAVE BERRY, Stranger (Decca F 12579) EX 7.00
45 DAVE BERRY, Moving On (Turn Around) (CBS 7780) EX 10.00
EP DAVE BERRY, Dave Berry (Decca DFE 8601) EX/M 15.00
EP DAVE BERRY, Can I Get It From You (Decca DFE 8625) VG/EX 10.00
LP DAVE BERRY, One Dozen Berrys (Ace Of Clubs ACL 1218, wobc) EX/EX 15.00
LP DAVE BERRY, Remembering (Decca REM 3) EX/EX 10.00
LP DAVE BERRY, Hostage To The Beat (Butt 007) EX/M 10.00
45 JAN BERRY (Jan of Dean), Universal Coward (US Liberty 55845) VG 6.00
45 MIKE BERRY, Tribute To Buddy Holly (HMV POP 912) EX 7.00
45 MIKE BERRY, Every Little Kiss (HMV POP 1042) EX 7.00
45 MIKE BERRY, Don't You Think It's Time (HMV POP 1105) EX 6.00
45 MIKE BERRY, It Really Doesn't Matter (HMV POP 1194) EX 8.00
45 MIKE BERRY, Raining In My Heart (Polydor 56182) EX 6.00
45 MIKE BERRY, Tribute To Buddy Holly (Polydor 2058 700, diff. version) M 7.00
45 MIKE BERRY, Stay Close To Me (Lightning LIG 555) M 6.00
45 MIKE BERRY, The Sunshine Of Your Smile (Polydor 2059 261) M 6.00
45 MIKE BERRY, If I Only Could Make You Care (Polydor POSP 202) M 6.00
45 MIKE BERRY, Memories (Polydor POSP 287) M 6.00
45 MIKE BERRY, Every Little While (Rockney KOR 18, sol) M 6.00
45 NICK BERRY, Every Loser Wins (BBC RESL 204, PS) EX/M 6.00
45 NICK BERRY, Heartbeat (Columbia 658151 7, PS) EX/M 6.00
45 NICK BERRY, Long Live Love (Columbia 68579 7) EX 6.00
LP BEST FROM BELL (VA), Reperata, Ryder, Del etc. (Bell MBLL 111) EX/VG 10.00
LP BEST LITTLE WHOREHOUSE IN TEXAS, Film (MCA MCF 3147) EX/EX 10.00
LP BEST OF AMERICAN FOLK MUSIC (VA), Woody, Lead etc. (Xtra 1032, wobc) EX/EX 10.00
LP BEST OF BACHARACH (VA), Dusty, Walkers etc. (Fontana SFL 13193) EX/EX 10.00
LP BEST OF BRITISH COUNTRY (VA), Withers etc. (Silver Dollar 4001) EX/EX 10.00
LP BEST OF COUNTRY MUSIC (VA), Buck, Wanda etc. (Capitol T21157) EX/M 10.00
LP BEST OF BRITISH FOLK MUSIC (VA), Jansch, Pentangle etc. (Contour 2870313) EX/EX 10.00
2LP BEST OF BRITISH JAZZ (VA), Barber, Hump etc. (Black Lion 12170) EX/EX 12.00
LP BEST OF BRITISH ROCKABILLIES (VA), Cavan, Matchbox etc. (Rockhouse 2002) EX/EX 10.00
LP BEST OF COUNTRY & WEST, 1 (VA), Dolly, Hank, Waylon etc. (RCA 7939, wobc) EX/EX 10.00
LP BEST OF COUNTRY & WEST, 2 (VA), Waylon, Porter etc. (RCA RD 7991, wobc) EX/EX 10.00
LP BEST OF FILM MUSIC, PARAMOUNT (VA), Quincy, Lalo etc. (Paramount 286) EX/M 10.00
LP BEST OF GOLDEN HOUR (VA), Kinks, Mungo etc. (Golden Hour OH 538) EX/EX 10.00
LP BEST OF HOUSE, 1 (VA), Raze, Boyz & Rude Boys etc. (Serious BEHO 1) EX/M 10.00
LP BEST OF MUSIC COUNTRY AMERICA (VA), Lee, Lynn, Marty etc. (MCA 2599) EX/EX 10.00
LP BEST OF PRESIDENT, 1 (VA), Mack, Equals, Pyramids etc. (President 1016) EX/M 10.00
LP BEST OF STARS ON SUNDAY (VA), Tom Springfield etc. (Contour 2870420) EX/M 10.00
LP BEST OF SUN ROCKABILLY, 1 (VA), Carl, JLL, Warren etc. (Charly 30123) EX/EX 10.00
LP BEST OF THE BEST (VA), Wanda, Jordanaires etc. (Germany Capitol 83589) EX/EX 10.00
LP BEST OF THE BLUES (VA), M Slim, Broonzy etc. (France Storyville 21015) EX/EX 10.00
LP BEST OF THE BUNCH (VA), Rikki, Worth, Rich etc. (Embassy WLP 6031) EX/EX 10.00
LP BEST OF THE BUNCH, 2 (VA), Rikki, Carle, Stannard etc. (Embassy 6063) EX/EX 10.00
2LP BEST OF NICE, S. FACES, PIE etc. (VA), (Germany Immediate 662) EX/EX 12.00
2LP BEST OF TODAY'S COUNTRY HITS (VA), Dolly, Gibson etc. (RCA 102) EX/M 12.00
EP BEST OF WHITE HORSE INN (VA), D. Hume, B. Trent (Fontana TFE 17148) EX/EX 7.00
45 JOHN BEST, Young Boy Blues (Decca F 12077, Promo) VG 6.00
LP TONY BEST, By Request (Kama KZ 1002LS, Autographed) EX/M 10.00
EP JOHN BETJEMAN, Reads (Argo EAF 13) EX/M 7.00
LP DICKEY BETTS, & Great Southern (Arista SPARTY 1005 + in. sleeve) EX/M 10.00
LP BEVERLY HILLBILLIES, TV (Hallmark HM 556) EX/EX 10.00
LP BEVERLY HILLS COP, Film (Canada MCA 5553, Promo) EX/EX 10.00
LP BEVERLY HILLS COP II, Film (MCA MCF 3383) EX/M 10.00
45 BEVERLEY SISTERS, Have You Ever Been Lonely (Decca Tri F 10603) M 8.00
45 BEVERLEY SISTERS, Willie Can (Decca Tri F 10705) M 8.00
45 BEVERLEY SISTERS, Born To Be With You (Decca Tri F 10770) EX 6.00
45 BEVERLEY SISTERS, Riding Down From Bangor (Decca Tri F 10943) EX 6.00
45 BEVERLEY SISTERS, I Would (Climb The Highest Mountain) (Decca Tri F 11042) EX 6.00
45 BEVERLEY SISTERS, The Little Drummer Boy (Decca Tri F 11107) EX 6.00
45 BEVERLEY SISTERS, Little Donkey (Decca Tri F 11172) M 6.00
45 BEVERLEY SISTERS, Green Fields (Columbia DB 4444) (EX/Promo/6.00) EX 6.00
45 BEVERLEY SISTERS, I Thought Of You Last Night (Columbia DB 4523) EX 6.00
45 BEVERLEY SISTERS, The Water Or The Wine (Columbia DB 4762) EX 6.00
45 BEVERLEY SISTERS, Together, Wherever We Go (Columbia DB 4935) (M/Promo/6.00) EX 6.00
45 BEVERLEY SISTERS, Long Black Nylons (US London 1783) M 7.00
EP BEVERLEY SISTERS, No. 3 (Decca Tri DFE 6402) EX/EX 8.00
EP BEVERLEY SISTERS, A Merry Christmas (Decca DFE 6611) EX/EX 7.00
EP BEVERLEY SISTERS, Three's Company (Columbia SEG 7602) EX/EX 7.00
LP BEVERLEY SISTERS, Those Beverley Sisters (Ace of Clubs ACL1048) EX/M 10.00
LP BEVERLEY SISTERS, The Best Of (Wing WL 1106) EX/M 10.00
LP BEVERLEY SISTERS, The Enchanting (MFP 1145) EX/M 10.00
LP BEVERLEY SISTERS, The World Of (Decca SPA 130) EX/EX 10.00
LP BEVERLEY SISTERS, Sparkle (K-Tel ONE 1315) EX/M 10.00
45 BEVERLY & GREEN RAPPERS, The Green Rap (CBS 655150 7, PS) EX/EX 6.00
LP BEYOND OUR KEN, Radio Series (Parlophone PMC 1238) EX/EX 10.00
LP BEYOND THE BLUES, AMERICAN NEGRO POETRY (VA) (Argo RG 338, sol) EX/EX 10.00
LP BEYOND THE FRINGE (VA), Cook, Moore etc. (Parlophone PMC 1145) EX/M 10.00
45 BEY SISTERS, Pretty Baby, Do (US Decca 29960, Promo) EX 6.00
LP BEYOND THE RAINBOW, London Cast (MCA MCF 2874) EX/M 10.00
45 B-52's, Rock Lobster (Island BFT 1, PS) EX/M 6.00
45 B-52's, Love Shack (Reprise W 9917, PS) EX/EX 6.00
LP GENE BIANCO, Harp, Skip & Jump (US Camden CAL 452) EX/EX 10.00
LP THE BIBLE, Film (Stateside SL 10188) EX/EX 12.00
45 LINSEY BIBLE, Please See Me Again (US Mohawk MH 0005) M 6.00
45 BICAT, Irish P.M. Theme Major Yeates (Ritz 035, PS) EX/EX 6.00
45 BIDDU ORCHESTRA, Bionic Boogie (Epic S EPC 4594) M 6.00
45 BIDDU ORCHESTRA, The Stud (Epic S EPC 6317) (M/Promo/6.00) EX 6.00
45 BIDDU ORCHESTRA, Voodoo Man (Epic S EPC 7311, Promo) EX 6.00
LP BIDDU ORCHESTRA, Rain Forest (Epic S EPC 81168) EX/M 10.00
45 BIG A, Caribbean Air Control (Sonet SON 2510, wol) EX 12.00
EP BARNEY BIGARD, Treasury Of Jazz 27 (France RCA 75.743) EX/M 7.00
45 BIG AUDIO DYNAMITE, Other 99 (CBS BAAD 5, PS) EX/M 6.00
45 BIG BAM BOO, Fell Off A Mountain (MCA 1265, PS) EX/EX 6.00
2LP BIG BANDS GREATEST HITS, 2 (VA), Duke, Hampton etc. (CBS 67292) EX/M 12.00
45 BIG BEN ACCORDION BAND, Rock 'n' Roll No. 1 (Columbia DB 3835) VG 6.00
45 BIG BEN BANJO BAND, Philadelphia U.S.A. (Columbia DB 4233) M 6.00
45 BIG BEN BANJO BAND, Marina (Columbia DB 4381) EX 6.00
45 BIG BEN TRAD BAND, Trad Party No. 1 (Columbia DB 4732) EX 6.00
45 BIG BEN TRAD BAND, March Of The Angels (Columbia DB 4745) EX 6.00
EP BIG BEN BANJO BAND, Let's Get Together Again (Columbia SEG 7618) EX/EX 7.00
EP BIG BEN BANJO BAND, Let's Get Together Some More (Columbia SEG 7738) EX/EX 7.00
EP BIG BEN BANJO BAND, Dancin' Banjos (Columbia ESG 7776, St.) EX/M 7.00
EP BIG BEN BANJO BAND, Dancin' Banjos, 2 (Columbia ESG 7781, St.) EX/M 7.00
EP BIG BEN BANJO BAND, Have A Party (Columbia SEG 8194) EX/EX 7.00
EP BIG BEN HAWAIIAN BAND, Hits Hawaiian Style (Columbia SEG 8399) EX/M 7.00
LP BIG BEN BANJO BAND, Zing Go The Banjos (Columbia SX 6113) EX/M 10.00
LP BIG BEN BANJO BAND, Strummin' (MFP 1063) EX/EX 10.00
LP BIG BEN BANJO BAND, Happy Banjos (Encore ENC 156) EX/EX 10.00
45 BIG BOPPER, Chantilly Lace (Mercury AMT 1002) VG 7.00
LP BIG BOPPER, Chantilly Lace (Contour 6870 531) EX/EX 10.00
LP BIG CHILL, Film (US Motown 6094 ML) EX/M 10.00
45 BIG COUNTRY, East Of Eden (Mercury MER 175, Poster PS) EX/M 6.00
45 BIG COUNTRY, Fields Of Fire (Mercury COUNT 2, PS) EX/M 6.00
45 BIG COUNTRY, In A Big Country (Mercury COUNT 3, PS) EX/M 6.00
45 BIG COUNTRY, Chance (Mercury COUNT 4, PS) EX/M 6.00
45 BIG COUNTRY, Wonderland (Mercury COUNT 5, PS) EX/M 6.00
45 BIG COUNTRY, East Of Eden (Mercury MER 175, PS) EX/EX 6.00
45 BIG COUNTRY, Where The Rose Is Sown (Mercury MER 185, PS) EX/EX 6.00
45 BIG COUNTRY, Look Away (Mercury BIGC 1, PS) EX/M 6.00
45 BIG COUNTRY, King Of Emotion (Mercury BIGC 5, PS) EX/EX 6.00
LP BIG COUNTRY, The Crossing (Mercury MERS 27 + inner sleeve) EX/EX 10.00
LP BIG COUNTRY, Steel Town (Mercury MERH 49 + inner sleeve) EX/EX 10.00
LP BIG COUNTRY, Through A Big Country (Mercury 846 022-1 + in. sl) EX/EX 10.00
LP BIG COUNTRY, Film (London HAT 2142) EX/EX 10.00
45 BIG DADDY & SUGARCANES, Tomorrow Night (RCA PB 5025, Promo) M 6.00
EP BIG DADDY, Big Daddy (Making Waves SURF 1033) EX/EX 7.00
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45 CHERRY WAINER, Itchy Twitchy Feeling (Pye 7N 15161) EX 6.00
45 JOHN WAITE, Missing You (PS, EMI America EA 182) EX 4.00
45 JOHNNY WAKELIN, Black Superman (Muhammad Ali) (Pye 7N 45420) EX 3.00
45 JOHNNY WAKELIN, In Zaire (Pye 7N 45595) EX 3.00
45 RICK WAKEMAN BAND, Wagner's Dream (Lyntone "Flexi" LYN 3176/7) EX 5.00
45 RICK WAKEMAN BAND, Robot Man (Charisma CB 392) EX 4.00
45 RICK WAKEMAN BAND, Catherine (A&M AMS 7061) EX 4.00
45 NARADA MICHAEL WALDEN, I Shoulda Loved You (Atlantic K11413) M 3.00
45 NARADA MICHAEL WALDEN, The Real Thang (Atlantic K11659) M 3.00
45 WALKER BROTHERS, Pretty Girls Everywhere (Phillips BF 1401) VG 5.00
45 WALKER BROTHERS, Love Her (Phillips BF 1409) EX 5.00
45 WALKER BROTHERS, Make It Easy On Yourself (Phillips BF 1428) EX 3.00
45 WALKER BROTHERS, My Ship Is Coming In (Phillips BF 1454) EX 3.00
45 WALKER BROTHERS, The Sun Ain't Gonna Shine Anymore (Phillips BF 1473) M 3.00
45 WALKER BROTHERS, Stay With Me Baby (Phillips BF 1548) EX 5.00
45 WALKER BROTHERS, Walking In The Rain (Phillips BF 1576) VG 4.00
45 WALKER BROTHERS, No Regrets (GTO GT 42) M 3.00
45 JOHN WALKER, Annabella (Phillips BF 1593) EX 5.00
45 WALKERS, The Rock Island Line (M&M FMMS 10006, Demo) VG 4.00
45 WALL, Ep'itaph (PS, Polydor POSP 365) EX 4.00
45 JERRY WALLACE, After You (Decca 32777, US issue) M 4.00
45 BOB WALLIS JAZZMEN, Come Along Please (Pye 7NJ 2048) EX 4.00
45 JOE WALSH, Life's Been Good (Asylum K13129) M 4.00
45 TRAVIS WAMMACK, Love Being Your Fool (Capricorn 2089.015) M 5.00
45 WALTER WANDERLEY, Cheganca (Verve VK 10456) EX 4.00
45 WANG CHUNG, Fire In The Twilight (A&M AM 249, Promo) M 5.00
45 DEXTER WANSEL, I'm In Love (Philadelphia PIR 6492, Demo) EX 5.00
45 WAR, Me And Baby Brother (United Artists UP 35623) EX 5.00
45 WAR, Low Rider (Island WIP 6267) M 4.00
45 WAR, Galaxy (MCA 339) M 3.00
45 WAR, Hey Senorita (MCA 359) M 3.00
45 ANITA WARD, Ring My Bell (TK Records TKR 7543) M 3.00
45 CLARA WARD, America The Beautiful (Verve VK 10460) EX 4.00
45 CLIFFORD T. WARD, Gaye (Charisma CB 205) M 4.00
45 CLIFFORD T. WARD, Scullery (Charisma CB 221) EX 4.00
45 CLIFFORD T. WARD, Jig-Saw Girl (Charisma CB 248) EX 4.00
45 CLIFFORD T. WARD, No More Rock 'n' Roll (Phillips 6006.490) EX 5.00
45 CLIFFORD T. WARD, Ocean Of Love (Phillips 6006.542) EX 4.00
45 CLIFFORD T. WARD, Up In The World (Phillips 6007.132) M 4.00
45 MICHAEL WARD, Let There Be Peace On Earth (Phillips 6006.340) M 4.00
45 FRED WARING, Battle Hymn Of The Republic (Capitol CL 15095) EX 4.00
45 OZZIE WARLOCK, Juke Box Fury (HMV POP 635) VG 5.00
45 WARM SOUNDS, Birds And Bees (Deram DM 120) VG 5.00
45 FLORENCE WARNER, For No Good Reason (Epic EPC 1626) M 6.00
45 JENNIFER WARNES, Right Time Of The Night (Arista 92) M 4.00
45 DIONNE WARWICK, Walk On By (Pye 7N 25241) EX 4.00
45 DIONNE WARWICK, Here I Am (Pye 7N 25316) VG 3.00
45 DIONNE WARWICK, Heartbreaker (Arista ARIST 496) M 3.00
45 DINAH WASHINGTON, September In The Rain (Mercury AMT 1162) EX 5.00
45 WAS (NOT WAS), Spy In The House Of Love (PS, Fontana WAS 2) M 4.00
45 WAS (NOT WAS), Walk The Dinosaur (PS, Fontana WAS 3) M 4.00
45 WATERS, The Other Side Of Midnight (Warners WBS 8495, US Promo) M 5.00
45 OTIS WATKINS, You Talk Too Much (Stiff BUY 83) M 5.00
45 JOHNNY GUITAR WATSON, I Need It (DJM DJS 10694) M 4.00
45 JOHNNY GUITAR WATSON, It's A Damn Shame (DJM DJS 10838) M 4.00
45 JOHNNY GUITAR WATSON, Booty Ooty (DJM DJS 10943) M 4.00
45 BEN WATT, Some Things Don't Matter (PS, Cherry Red CHERRY 55) EX 4.00
45 ERNIE WATTS, Just Holdin' On (Elektra K12489) M 4.00
45 WAVELENGTH, Hurry Home (Ariola ARO 281) M 4.00
45 WAVELENGTH, In Summer (DJM DJS 10797) M 6.00
45 JEFF WAYNE, The Great Blue Singer (PS, Jeff Wayne Music 'Flexi' 33.3rpm) EX 6.00
45 JEFF WAYNE, The Eve Of War (PS, CBS 655126) M 3.00
45 JEFF WAYNE, The Eve Of War / The Red Weed (CBS 6496) M 5.00
45 JEFF WAYNE, Forever Autumn (CBS 6368) M 3.00
45 JEFF WAYNE, Jubilation (Epic EPC 8941, Demo) M 5.00
45 THOMAS WAYNE, Tragedy (London HLU 8846) VG 5.00
45 WEAPON OF PEACE, Children Of Today (PS, Phono. TF 1082) M 5.00
45 WEATHER GIRLS, It's Raining Men (PS, CBS A2924) EX 4.00
45 WEATHERMEN & FRIENDS, "Life" (Charisma PRE 21) M 4.00
45 MARTI WEBB, Take That Look Off Your Face (Polydor POSP 100) M 4.00
45 MARTI WEBB, Always There (PS, Howard's Way BBC RESL 190) M 4.00
45 MARTI WEBB, Ben (PS, PRT STAR 6) M 4.00
45 SUSAN WEBB, Bye-Bye Pretty Baby (Anchor ANC 1016, Demo) EX 5.00
45 A J WEBBER, Power Of Prayer (Anchor ANC 1022) EX 4.00
45 ANDREW LLOYD WEBBER, Memory (PS, "Theme From Cats" MCA 698) M 4.00
45 JULIAN LLOYD WEBBER, The Swan (PS, Polydor POSP 199) EX 4.00
45 TERRY WEBSTER, I Want To See You Dancing (Satril SAT 102) EX 4.00
45 FRED WEDLOCK, Oldest Swinger In Town (Rocket XPRES 46) M 3.00
45 BERT WEEDON, Guitar Boogie Shuffle (Top Rank JAR 117) EX 4.00
45 BERT WEEDON, Jealousy / Tango (Top Rank JAR 210) EX 4.00
45 BERT WEEDON, Big Beat Boogie (PS, Top Rank JAR 300) EX 4.00
45 BERT WEEDON, Twelfth Street Rag (Top Rank JAR 360) EX 4.00
45 BERT WEEDON, Apache (Top Rank JAR 415) M 4.00
45 BERT WEEDON, Sorry Robbie (Top Rank JAR 517) M 4.00
45 BERT WEEDON, Tokyo Melody (HMV POP 1355) M 4.00
45 BERT WEEDON, Colour Him Folky (HMV POP 1387) EX 4.00
45 HOWARD WERTH, Lucinda (Charisma CB 225) EX 4.00
45 DOTTIE WEST, Come See Me And Come Lonely (Utd. Artists UP 36396) M 4.00
45 KEITH WEST, Excerpt From "A Teenage Opera" (Parl. R5623) M 4.00
45 WEST END, Love Rules (RCA Juke Box issue, 21292707JB) M 8.00
45 WEST HAM F.C., I'm Forever Blowing Bubbles (Pye 7N 45470) VG 5.00
45 CLIVE WESTLAKE, Family (Decca FR 13678) EX 4.00
45 WET WET WET, Wishing I was Lucky (PS, Precious JEWEL 3) EX 4.00
45 WET WET WET, Sweet Little Mystery (PS, Precious JEWEL 4) EX 4.00
45 WET WET WET, Angel Eyes (PS w Poster Calendar, Precious JEWEL 6) EX 5.00
45 WET WET WET, Temptation (PS, GF, Precious JEWEL 777) M 4.00
45 WET WET WET, Sweet Surrender (PS, Precious JEWEL 9) EX 3.00
45 WET WET WET, Broke Away (PS, Precious JEWEL 10) EX 3.00
45 WET WET WET, Stay With Me Heartache (PS, Precious JEWEL 13) EX 3.00
45 WET WET WET, Goodnight Girl (PS, Precious JEWEL 17) M 3.00
45 WET WET WET, Lip Service (PS, Precious JEWEL 19) EX 3.00
45 WET WET WET, Shed A Tear (PS, Precious JEWEL 21) EX 3.00
45 WET WET WET, Cold Cold Heart (PS, Precious JEWEL 22) M 4.00
45 WET WET WET, Love Is All Around (PS, Precious JEWEL 23) M 4.00
45 WET WET WET, Julia Says (PS, Purple vinyl, Precious JEWEL 24) EX 5.00
45 WET WET WET, Don't Want To Forgive Me Now (PS, Precious JWLTB 25, DJ Demo) M 10.00
45 WHAM! Last Christmas (GF, PS, Epic GA 4949) M 3.00
45 WHAM! Wake Me Up Before You Go-Go (PS, Epic A4440) M 3.00
45 WHAM! I'm Your Man (PS, Epic A6716) EX 3.00
45 WHAM! Club Tropicana (PS, Epic A3613) EX 3.00
45 WHAM! Bad Boys (PS, Epic A3143) EX 3.00
45 WHAM! The Edge Of Heaven (GF, PS, Epic FIN 1, 2 record set) EX 4.00
45 WHISPERS, And The Beat Goes On (Solar SO1) EX 4.00
45 MICK WHITAKER, Looking For Love In A Stranger (State STAT 105) M 5.00
45 WHITE PLAINS, My Baby Loves Lovin' (Deram DM 280) M 4.00
45 WHITE PLAINS, I've Got You On My Mind (Deram DM 291) EX 5.00
45 WHITE PLAINS, Lovin' You Baby (Deram DM 312) EX 5.00
45 WHITE PLAINS, Julie Do Ya Love Me (Deram DM 315) M 4.00
45 WHITE PLAINS, Step Into A Dream (Deram DM 371) EX 5.00
45 ALAN WHITE, Oooh Baby (Goin' To Pieces) (Atlantic K10747) EX 4.00
45 BERGEN WHITE, Duke Of Earl (Private Stock PVT 69) EX 6.00
45 CHRIS WHITE, Spanish Wine (Charisma CB 272) M 6.00
45 WHITE AND DILLON, Home Sweet Home (Epic EPC 5453) M 4.00
45 LOUISA JANE WHITE, Take The Money And Run (Pye 7N 45568) M 6.00
45 TAM WHITE, What In The World's Come Over You (RAK 193) M 4.00
45 DAVID WHITFIELD, The Right To Love (Decca F11039, Tri centre) M 5.00
45 DAVID WHITFIELD, William Tell (Decca F11101, Tri centre) EX 3.00
45 DAVID WHITFIELD, A Million Stars (Decca F11144, Tri centre) EX 3.00
45 DAVID WHITFIELD, Oh, Tree (Decca F11161, Tri centre) EX 3.00
45 DAVID WHITFIELD, Song Of The Dreamer (Decca F11196, Tri centre) EX 3.00
45 DAVID WHITFIELD, Angela Mia (Decca F11221, Tri centre) EX 4.00
45 DAVID WHITFIELD, Hear My Song, Violetta (Decca F11289, Tri centre) EX 3.00
45 MARGARET WHITING, Kill Me With Kisses (London HLD 8451) F 4.00
45 SLIM WHITMAN, Rose Marie (London HL 8061, Silver Tri-centre) EX 6.00
45 SLIM WHITMAN, Unchain My Heart (London HLP 8518, Demo Tri-centre) EX 6.00
45 SLIM WHITMAN, I'll Take You Home Again Kathleen (London HLP 8403, Silver Tri-centre) EX 5.00
45 SLIM WHITMAN, What's This World A-comin' To (Liberty LIB 6626) EX 4.00
45 SLIM WHITMAN, Livin' On Lovin' (Liberty LBF 15179) EX 4.00
45 SLIM WHITMAN, Happy Anniversary (United Artists UP 35728) M 3.00
45 SLIM WHITMAN, Ghost Riders In The Sky (United Artists UP 36491) EX 4.00
45 SLIM WHITMAN, Song Of The Wild (PS, London REU 1042, EP) EX 6.00
45 SLIM WHITMAN, Blue Bayou (Epic A4303, Demo) M 5.00
45 JAKI WHITREN, Give Her The Day (Epic EPC 1338) EX 4.00
45 ROGER WHITTAKER, Steel Men (Fontana 267217TF) F 3.00
45 ROGER WHITTAKER, Butterfly (Fontana 267258TF) EX 6.00
45 ROGER WHITTAKER, Jenny's Gone (Fontana TF 486) F 3.00
45 ROGER WHITTAKER, Mexican Whistler (Columbia DB 8011) VG 4.00
45 ROGER WHITTAKER, What Happened (Columbia DB 7585) F 3.00
45 ROGER WHITTAKER, I Don't Believe In If Any More (Columbia DB 8664) M 3.00
45 ROGER WHITTAKER, The Last Farewell (EMI 2294) M 3.00
45 ROGER WHITTAKER, Calypso (EMI DB 9054, Demo) M 5.00
45 ROGER WHITTAKER, The Genius Of Love (Tembo TML 112) M 4.00
45 ROGER WHITTAKER, The Skye Boat Song (w Des O'Connor, PS, Tembo TML 119) M 4.00
45 WHO, My Generation (Brunswick 05944) EX 8.00
45 WHO, My Generation (Polydor 2135.011, Dutch issue) EX 10.00
45 WHO, Substitute (Reaction 591001) VG 6.00
45 WHO, Pictures Of Lily (Track 604.002) EX 5.00
45 WHO, Won't Get Fooled Again (PS, Track 2094.009) EX 12.00
45 WHO, Let's See Action (Track 2094.012) VG 4.00
45 WHO, Goin' Together (Track 2094.102) EX 4.00
45 WHO, Relay (Track 2094.106) M 4.00
45 WHO, 5.15(Track 2094.115) EX 4.00
45 WHO, Squeeze Box (Polydor 2121.275) EX 3.00
45 WHO, Had Enough (PS, Polydor WHO 1) M 3.00
45 WHO, You Better You Bet (Polydor WHO 004) M 3.00
45 WHO, Don't Let Go The Coat (Polydor 2002.062) M 10.00
45 WHO, Substitute (Polydor 2058.803, reissue) EX 3.00
45 WALLY WHYTON, 14 Children's Favourites (PS, EP, Pye Gold. Guinea WO4) M 5.00
45 GAY WILD, Blue Baby Blue (RCA PB 5186) EX 4.00
45 WILD HONEY, There's No Stopping Us Now (MAM 87) EX 4.00
45 WILD HORSES, Criminal Tendencies (EMI INT 599) M 4.00
45 WILD HORSES, Face Down (PS, EMI 5047, Demo) M 4.00
45 JACK WILD, Picture Of You (Capitol CL 15635) EX 4.00
45 JACK WILD, Wait For Summer (Capitol CL 15648) EX 4.00
45 KIM WILDE, Kids In America (PS, RAK 327) M 4.00
45 KIM WILDE, Chequered Love (PS, RAK 330) M 3.00
45 KIM WILDE, Water On Glass (PS, RAK 334) M 3.00
45 KIM WILDE, Cambodia (PS, RAK 336) M 3.00
45 KIM WILDE, I Can't Say Goodbye (RAK WKIM 14, Rare Promo) M 8.00
45 MARTY WILDE, Endless Sleep (Phillips PB 835) EX 5.00
45 MARTY WILDE, Sea Of Love (Phillips PB 959) EX 5.00
45 MARTY WILDE, In Dreams (Kaleidoscope KRLA 2003, Promo) M 5.00
45 RICKY WILDE, Round And Round (UK Records UK 63) EX 5.00
45 MATTHEW WILDER, Break My Stride (PS, Epic A3908) EX 4.00
45 TIM WILDER, I'D Rather Be Lucky Than Good (PS, Cheapskate CHEAP 31) EX 5.00
45 WILDERNESS, True Life (EMI 5523) M 4.00
45 WILDFIRE, Here Comes Summer (Casablanca CAN 107) EX 4.00
45 SUE WILKINSON, You Gotta Be A Hustler (Rare PS, Cheapskate CHEAP 2) M 5.00
45 ALAN WILLIAMS, Doing Things With You (PS, Carrere CAR 181) M 4.00
45 ALYSON WILLIAMS, Sleep Talk (PS, Def Jam 65456/7) M 4.00
45 ANDY WILLIAMS, Andy Williams Favourites, Vol. 1 (M/M CBS EP 6054) M 6.00
45 ANDY WILLIAMS, Hawaiian Wedding Song (London HLA 8784) EX 5.00
45 ANDY WILLIAMS, Almost There (CBS 29813) M 3.00
45 ANDY WILLIAMS, The Village Of St. Bernadette (London HLD 9018, 1-sided Demo) EX 5.00
45 ANDY & DAVID WILLIAMS, Stay With Me Awhile (MCA MUS 1207) M 5.00
45 DANNY WILLIAMS, We Will Never Be As Young As This Again (HMV POP 839) EX 3.00
45 DANNY WILLIAMS, Moon River (HMV POP 932) M 3.00
45 DANNY WILLIAMS, Jeannie (HMV POP 968) EX 3.00
45 DANNY WILLIAMS, Today (HMV POP 1305, Demo) EX 6.00
45 DANNY WILLIAMS, Dancin' Easy (Ensign ENY 3) EX 5.00
45 DON WILLIAMS, You're My Best Friend (ABC 4144) M 4.00
45 HANK WILLIAMS, Your Cheatin' Heart (MGM MVG 515) VG 4.00
45 IRIS WILLIAMS, He Was Beautiful (Cavatina) (Columbia DB 9070, Demo) EX 4.00
45 IRIS WILLIAMS, No Walls, No Ceilings, No Floors (PS, Columbia DB 9074) M 4.00
45 JOHN WILLIAMS, Cavatina (PS, Fly BUG 65) M 4.00
45 KENNY WILLIAMS, (You're) Fabulous Babe (Decca FR 13731) M 4.00
45 KENNY WILLIAMS, Kenneth Williams EP (Decca DFE 8548) EX 5.00
45 MASON WILLIAMS, Classical Gas (Warners WB 7190) VG 3.00
45 MAURICE WILLIAMS, Stay (Arista PB 49565) EX 4.00
45 PIP WILLIAMS ORCHESTRA, The Fosters Theme (RCA 2677) EX 4.00
45 ROGER WILLIAMS, Theme From 'Rollerball' (MCA 210) EX 4.00
45 RONNIE WILLIAMS, Dreamin' (Chelsea 2005.018) EX 4.00
45 BOB WILLAMSON, Kippers For Tea (EMI 2503) EX 4.00
45 BRUCE WILLIS, Under The Boardwalk (Poster PS, Motown ZB 41349) M 4.00
45 CHUCK WILLIS, What Am I Living For (London HLE 8635) F 4.00
45 NEWTON WILLS, You Walked In (Pinnacle P8425) EX 4.00
45 VIOLA WILLS, Gonna Get Along Without You Now (Ariola AHA 546) M 3.00
45 DOOLEY WILSON, As Time Goes By (United Artists UP 36331) EX 3.00
45 JIMMY WILSON, Walk Through This World With Me (MajorMinor MM535) EX 5.00
45 JOHN WILSON, The Letter (Legacy LGY 20) EX 5.00
45 KEVIN BLOODY WILSON, Hey Santa Claus (Big Wave YOB 001, X-rated) M 6.00
45 MARI WILSON, Just What I Always Wanted (PS w Flexi, Compact PINK 4) M 5.00
45 MERI WILSON, Telephone Man (Pye 7N 25747) EX 3.00
45 PRECIOUS WILSON, I Need You (Epic EPC A1854, Promo) M 5.00
45 PRECIOUS WILSON, If I Loved You Less (Epic EPC 9551) M 4.00
45 TONY WILSON, I Like Your Style (Bearsville K15526) EX 5.00
45 WINDJAMMER, Harborlight (Elektra K12264) EX 4.00
45 TONI WINE, The Heart (Monument MNT 5359, Demo) EX 4.00
45 PETE WINFIELD, Eighteen With A Bullet (Island WIP 6231) EX 3.00
45 WINNER'S CIRCLE, Born A Star (Warners K16644) EX 4.00
45 RUBY WINTERS, Come To Me (Creole CR 153) EX 3.00
45 STEVE WINWOOD, While You See A Chance (PS, Island WIP 6655) M 4.00
45 STEVE WINWOOD, Spanish Dancer (PS, Island WIP 6680) M 4.00
45 MARK WIRTZ, Theme From 'A Teenage Opera' (Parl. R5673) EX 4.00
45 WISHBONE ASH, Goodbye Baby, Hello Friend (MCA 327) EX 4.00
45 WISHBONE ASH, Front Page News (MCA 326) M 4.00
45 WISHBONE ASH, Cosmic Jazz (PS, IRS EIRS 104) EX 4.00
45 WITNESS, Scars (PS, Island IS 740) EX 4.00
45 BILL WITHERS, Lovely Day (CBS 5773) M 3.00
45 BILL WITHERS, I Want To Spend The Night (CBS A1403, Demo) M 4.00
45 WIZZARD, Ball Park Incident (Harvest HAR 5062) M 3.00
45 WIZZARD, See My Baby Jive (Harvest HAR 5070) M 3.00
45 WIZZARD, Angel Fingers (Harvest HAR 5076) EX 3.00
45 WIZZARD, I Wish It Could Be Christmas Everyday (Harvest HAR 5079) M 5.00
45 WIZZARD, Rattlesnake Roll (Jet JET 758) M 4.00
45 WIZZARD, Rock 'n' Roll Winter (PS, Warners K16357) M 4.00
45 WIZZARD, "Are You Ready To Rock" (Warners K16497) M 3.00
45 TERRY WOGAN, Me And The Elephant (Phillips 6006.596) M 4.00
45 WOMBLES, The Wombling Song (CBS 1794) EX 3.00
45 WOMBLES, Banana Rock (CBS 2465) EX 3.00
45 WOMBLES, Minuetto Allegretto (CBS 2710) EX 3.00
45 WOMBLES, Wombling Merry Christmas (CBS 2842) EX 3.00
45 WOMBLES, Super Womble (CBS 3480) M 3.00
45 WELLINGTON WOMBLE, Rainmaker (CBS 4604) M 5.00
45 WONDER STUFF, Welcome To The Cheap Seats (PS, Polydor GONE 14, EP) EX 4.00
45 ROY WOOD, When Granma Plays The Banjo (Harvest HAR 5048) EX 5.00
45 ROY WOOD, Dear Elaine (Harvest HAR 5074) M 3.00
45 ROY WOOD, Forever (Harvest HAR 5078) M 3.00
45 ROY WOOD, Goin' Down The Road (Harvest HAR 5083) M 3.00
45 ROY WOOD, I Wish It Could Be Christmas Every Day (PS, Harvest HAR 5173) M 4.00
45 ROY WOOD, Green Glass Windows (PS, EMI 5156) M 4.00
45 ROY WOOD, Never Believed In Love (Warners K17028) EX 3.00
45 ROY WOOD, Dancin' At The Rainbow's End (Warners K17094) EX 3.00
45 ROY WOOD, Keep Your Hands On The Wheel (Warners K17248) M 3.00
45 ROY WOOD, We're On The Road Again (Warners K17359) M 4.00
45 ROY WOOD, Oh What A Shame (PS, Jet 754) M 4.00
45 ROY WOOD, Indiana Rainbow (PS, Jet 768) M 4.00
45 ROY WOOD, Rock City (PS, Cheapskate CHEAP 6) EX 5.00
45 ROY WOOD, 1.2.3 (GF, PS, Jet 7048) M 4.00
45 ROY WOOD, It's Not Easy (PS, EMI 5261) M 3.00
45 CAROL WOODS, Heading Down Fools Road (20th Century BTC 1018) EX 4.00
45 DANNY WOODS, Everybody's Tippin' (Invictus INV 532) EX 4.00
45 EDWARD WOODWARD, Chances Are (PS, DJM DJS 676, Promo) M 5.00

45 WOLVES CUP SQUAD '80, "Wonderful Wolves" (PS, Happy Face MM121) EX 4.00
45 WORLD, Shoo Shoo Wah (Elektra E9781) M 4.00
45 WORTH, I Ain't Backing Down (CBS 1584) EX 4.00
45 WORTH, Keep It In The Family (Epic EPC 1009) EX 3.00
45 JOHNNY WORTH, How About That (Embassy WB 413) EX 3.00
45 WRECKS 'N' EFFECT, New Jack Swing (PS, Motown ZB 43147) M 4.00
45 BETTY WRIGHT, Shoo-Rah! Shoo-Rah! (RCA 2491) EX 4.00
45 BETTY WRIGHT, Where Is The Love (RCA 2548) EX 4.00
45 B.J. WRIGHT, J.R. (Stateside SS 3001, Demo) M 5.00
45 GARY WRIGHT, Love Is Alive (Warners K16831) EX 4.00
45 RUBY WRIGHT, Three Stars (Parlophone R4556) EX 4.00
45 WURZELS, The Combine Harvester (EMI 2450) M 3.00
45 WURZELS, I Am A Cider Drinker (EMI 2520) M 3.00
45 WURZELS, Morning Glory (EMI 2568) EX 4.00
45 WURZELS, I Hate J.R. (J.M. Records JM1001) M 4.00
45 WURZELS, The Coughin' Song (J.M. Records JM1009) M 4.00
45 ROBERT WYATT, I'm A Believer (Virgin VS 114) M 4.00
45 BILL WYMAN, Je Suis Un Rock Star (PS, A&M AMS 8144) M 4.00
45 BILL WYMAN, A New Fashion (PS, A&M AMS 8209) EX 3.00
45 BILL WYMAN, Visions (Promo, A&M AMS 8227) M 5.00
45 TAMMY WYNETTE, Stand By Your Man (Epic EPC 8144) M 3.00
45 TAMMY WYNETTE, D.I.V.O.R.C.E. (Epic EPC 8209) EX 3.00
45 TAMMY WYNETTE, I Don't Wanna Play House (Epic EPC 8227) M 4.00
45 WYNSOM, Crying In The Rain Again (RCA PB 5040) EX 4.00
45 MARK WYNTER, Image Of A Girl (Decca F11263) EX 5.00
45 MARK WYNTER, Kickin' Up The Leaves (Decca F11279) EX 5.00
45 MARK WYNTER, Dream Girl (Decca F11323) EX 4.00
45 MARK WYNTER, Go Away Little Girl (Pye 7N 45098) EX 4.00
45 MARK WYNTER, Venus In Blue Jeans (Pye 7N 15466) EX 4.00
45 MARK WYNTER, Go Away Little Girl (Pye 7N 15492) EX 4.00
45 MARK WYNTER, Running To You (Pye 7N 15554) EX 4.00
45 MARK WYNTER, It's Almost Tomorrow (Pye 7N 15577) M 3.00
45 MARK WYNTER, Only You (Pye 7N 15626) EX 5.00
45 MARK WYNTER, Love Hurts (Pye 7N 15686) VG 4.00
45 MARK WYNTER, Someday (You'll Want Me To Want You (Pye 7N 15861) EX 5.00
45 MARK WYNTER, The Boy You're Kissin' (Pye 7N 15595) M 5.00

LATE ADDITIONS

45 ADAM WADE, Take Good Care Of Her (HMV POP 843) EX 6.00
45 ADAM WADE, For The Want Of Your Love (HMV POP 807) EX 4.00
45 WALKER BROTHERS, You Don't Have To Tell Me (Phillips BF 1497) M 5.00
45 WALKER BROTHERS, Another Tear Falls (Phillips BF 1514) EX 5.00
45 GARY WALKER, You Don't Love Me (CBS 202036) EX 10.00
45 JOHN WALKER, I'll Be Your Baby Tonight (Phillips BF 1655) EX 4.00
45 MAX WALL, England's Glory (PS, Stiff BUY 12) M 5.00
45 JERRY WALLACE, Shutters And Boards (London HLN 9630) M 6.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

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Pussy: *Pussy Plays*

Red Dirt: *Red Dirt*

Various: *Something In The Water*

Wil Malone: *Wil Malone*

Cressida: *Trapped In Time*

Mighty Baby: *Mighty Baby*

Orange Bicycle: *Orange Bicycle*

Reggae With The Hippy Boys

The Smoke: *It's Smoke Time*

Agincourt: *Fly Away*

Allen Pound: Get Rich – 7" single

Grannie: *Grannie*

Leviathan: *Unleashed*

Wellington: *Wellington*

Backhouse James' Blues Band

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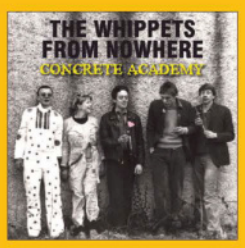

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Factory – 7" single

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Lives

Downing one: KK, the axeman

KK's Priest

Wolverhampton
KK's Steel Mill
6/7/23

Making their live debut, KK's Priest hit all the heavy metal high-points, opening with a raucous Hellfire Thunderbolt and new single, One More Shot At Glory. Sparks, smoke and screaming accompanied a trip through Judas Priest's glory days, with classics, The Ripper, Night Crawler, Burn In Hell and Hell Patrol. Vocalist Tim 'Ripper' Owens led the speed metal Reap The Whirlwind, with signature ear-shattering screams and shrieks. Six-stringer KK Downing was on fire alongside bassist Tony Newton, his guitar headstock constantly in fans' faces, while drummer, Sean Elg, forcefully attacked his kit, pummelling beats and rousing rhythms complementing old-school riffage on Metal Meltdown and Breaking The Law. Downing and guitarist AJ Mills provided a twin assault on the celebratory Victim Of Changes, wrapping their triumphant return. *Emily MacNevin*

Guns N' Roses

London *BST* Hyde Park
30/6/23

GN'R played a three-hour set, including deep cuts, It's So Easy – with Axl Rose taking a tumble – and Bad Obsession, covers, TV Eye, Down On The Farm, Live And Let Die, and newish tunes, Hard Skool and Absurd. They dispelled any doubts that they're past their best, slamming their foot down on fast and furious heavy hits, plus Pretty Tied Up and Anything Goes, original members, Slash, Duff McKagen and Axl Rose fronting a spectacular show. *Paul Davies*

Def Leppard, Mötley Crüe

London
Wembley Stadium
1/7/23

The Crüe's new guitarist, John 5, fitted in with ease, Vince Neil in good voice and Tommy Lee on titty rollcall for The Dirt and more. Leppard were on striking form, Foolin', Let's Get Rocked and Animal getting the stadium rocking, while ballads, When Love And Hate Collide, an extended Hysteria and Bringing On The Heartbreak, including guitar duel outro, were immense. Rock Of Ages, indeed. *Mark Taylor*

Billy F Gibbons

London Shepherd's Bush O_2 Empire
2/7/23

Three albums into his solo career, Gibbons' UK live debut exuded perfect poise and stylish simplicity. With left-handed guitarist/vocalist Austin Hanks in identical cosmic-cowboy garb, and drummer/vocalist John Douglas completing the line-up, the stage featured skateboards and beer bottles. Playing matching Newman guitars, they turned in pitch-perfect versions of fine new songs – More-More-More, Treat Her Right, Missin' Yo' Kissin' – along with ZZ Top songs, ranging from Gimme All Your Lovin' and Sharp Dressed Man, to the deeper Francine, Brown Sugar and Beer Drinkers & Hell Raisers. *David Sinclair*

Q&A

Emily MacNevin backstage with KK Downing

What was the last show that you saw at KK's Steel Mill?
The Dead Daisies. So fantastic to see Glenn Hughes after several years. Amazing. Our drummer, Dave Holland, formed Trapeze with Glenn and Mel Galley. The sound was wonderful, and I even enquired who the sound guy was – an engineer from Australia, so I couldn't get him for this gig!

How are the new band?
KK's Priest will take on new material and take this brand of rock and metal into the future.

How did you get ex-Iron Maiden vocalist Paul Di'Anno on the bill?
It's great to have my old adversary from way back. Lots of water has gone under the bridge and all is good now. The fans love him, as they do Burning Witches. They're a female version of Judas Priest and look and play great. Apparently, Judas Priest are playing next year, with Saxon and Uriah Heep. It doesn't get better than that.

The Sinner Rides Again is out this month. Tell us about it.
I love it, epsecially One More Shot At Glory, which is on YouTube. It explores a world of fantasy and a swashbuckling superhero under Blood Red Skies. I like poetry. It releases the imagination.

Hampton Court Palace Festival

East Moseley Hampton Court Palace
6-17/6/23

Festival opener, Gladys Knight, age 79, still has an immaculate voice, singing amid a trio of backing singers numerous soul classics, including Midnight Train To Georgia and the sublime License To Kill. Later, Soft Cell rolled back the years with opener, Torch, joined by Loving You, Hating Me and Insecure Me. Marc Almond sang his heart out on an extended Bedsitter, Tainted Love and Say Hello, Wave Goodbye, while the first public airing of Vapourise blended in seamlessly. They finished on a high with Purple Zone. An age-defying Grace Jones compelled with her dark, wacky humour and colourful outfit changes between each number. She stamped her signature dub sonic reggae tones on covers making up the bulk of her set, plus her own Pull Up To The Bumper and Slave To The Rhythm, with mesmerising hula hoop gyrations. Kool & The Gang's only original is bassist Robert 'Kool' Bell, but, surrounded by a brassy bunch, they opened with Fresh and other hits, before the solid brass, jive-inducing funk of Jungle Boogie. A piano-led Cherish set hearts racing, before Ladies Night, the groovy Get Down On It and rowdy Celebration. Kaiser Chiefs and Tigger-ish Ricky Wilson bounced about on Never Miss A Beat and a frenzied Ruby. Singalongs erupted on I Predict A Riot and The Who's Pinball Wizard, while other festival highlights included smile-inducing staples-filled sets from Tom Jones and Rick Astley. A right royal knees-up. *Mark Taylor/Paul Davies*

Sting

Cardiff Castle
2/7/23

Showcasing his *My Songs* tour, Sting's band entered with Message In A Bottle and Englishman In New York, before Every Little Thing She Does Is Magic and If You Love Somebody Set Them Free. It was a songwriting masterclass, the 71 year old's energy unbounding amid talented musicians and backing singers. Thirty years since *10 Sumners Tales*, If I Ever Lose My Faith In You, Shape Of My Heart and a stunning Fields Of Gold still scintillate. The second half of mainly The Police classics began with the dance-inducing bass of Walking On The Moon, before the singalong So Lonely, Desert, King Of Pain and Every Breath You Take. Encore, Roxanne, saw the stage lit red, while closer, Fragile, saw Sting alone on guitar. A world-class 90 minutes. *Jon Herron* ➤

Photo: (KK's Priest) Damian John

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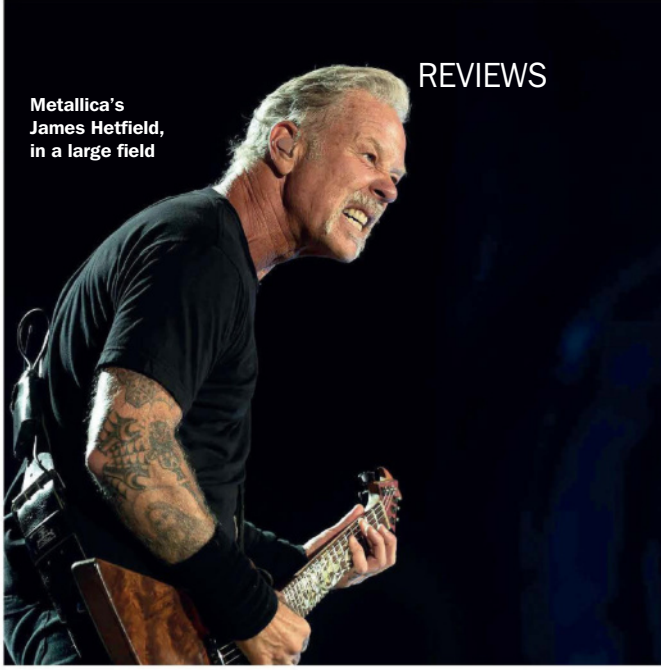

Metallica's James Hetfield, in a large field

Bruce Springsteen & The E Street Band

London *BST* Hyde Park
6/7/23

The first of two sold-out nights saw Springsteen and his 18-strong coterie greet 80,000 fans with the powerful No Surrender, kicking off three-plus, captivating hours. Up-tempo, feel-good numbers included the harmonica-led Promised Land, swingin' Darlington County, The Boss joining fans for selfies, and the exhaustive Working On The Highway. A pause for breath came with the jazzy Kitty's Back and soothing cover chorale of The Commodores' Nightshift. An emotive My Hometown and The River flowed into the poignant, acoustic Last Man Standing, dedicated to colleague George Theiss. The closing knockouts of Because The Night, Wrecking Ball and Thunder Road saw guitarists Steven Van Zandt and Nils Lofgren duel with saxophonist Jake Clemons, the dramatic finale taking in a singalong Born In The USA, Born To Run and Dancing In The Dark. The final bow saw Bruce alone on the heartfelt acoustic, I'll See You In My Dreams. Boss tunes. *Mark Taylor*

Mavis Staples, Norah Jones

Paris Seine Musicale, France
6/7/23

Staples blew the cobwebs off with a full-throttle performance of half a dozen Staple Singers favourites, still a great voice at 83. Norah kicked off with Just A Little Bit, before tracks from across her career, including a duet with Mavis on I'll Be Gone. A mid-set break saw Norah switch to electric guitar for three songs, while her band was excellent, notably pedal steel. Her MOR highlights took in Come Away With Me and Don't Know Why, though you felt that she was going through the motions, bar an extended, encore, Nightingale. *Ken Ward*

Porcupine Tree

Manchester Castlefield Bowl
29/6/23

The Tree's outdoor gig saw the five-piece brilliantly deliver old favourites, alongside Harridan, Chimera's Wreck and Herd Culling. The video imagery and lighting were irresistible, and Steven Wilson's vocals soared above their stimulating, complex music. Highlights included an incredible Anesthetize and little-played Mellotron Scratch. Sleep Together was a perfect closer. *Andrew Mather*

The Comet Is Coming

Manchester Factory International Studios
12/7/23

Beaming down for one of their farewell performances before a hiatus, the mercurial ensemble of departing synth maestro, Danalogue (Dan Leavers), drummer, Betamax (Max Hallett), and saxophonist, King Shabaka (Shabaka Hutchings), seamlessly meshed jazz, funk, electronica and psychedelia, transporting us to another dimension. Their *Hyper-Dimensional Expansion Beam* collaboration with acclaimed visual artist, Daisy Dickinson, saw sound and image in perfect synergy – Sun Ra meets Kubrick's *2001*. A propulsive, euphoric set. *Jason Wood*

Evan Parker

London Dalston Café Oto
13/6/23

Saxophonist Parker is no stranger to the format: a no-holds-barred improv session with a dynamic rhythm section. Mark Sanders' drumming created a loose framework, while bassist John Edwards bullied his instrument into submission, allowing Parker to weave through the rhythms with a hypnotic stream of melodies. His sound is so recognisable that it's no surprise that his services were used by Scott Walker, Robert Wyatt and David Sylvian. The trio were later joined by Tom Challenger (sax) and Shabaka Hutchings (flute), though the effect was overpowering, and overshadowed the intensity of the first set. *Guy Smith*

Let's Rock

Shrewsbury Quarry
15/7/23

Janet Kay lifted the clouds before China Crisis arrived with bouncy melodies and breezy pop on Wishful Thinking. Neville Staples Band breezed through Rudy, A Message To You and Ghost Town, and The Undertones delivered driving punk pleasers, including Teenage Kicks and My Perfect Cousin. Heaven 17's electronica was mostly laid aside for a near a cappella We Don't Need That Fascist Groove Thing, while Temptation in its full synth wash and pounding beats glory was a highlight. Blancmange weren't far behind, with a dizzying Living On The Ceiling, Neil Arthur mesmerising. The heavens opened as Midge Ure began The Voice, but a drenching didn't put him off his stride, Fade To Grey and a majestic Vienna awesome. Boomtown Rats led the sodden but cheerful throng before the fine closing delivered by Soft Cell. *Simon Jones*

Two Views

Billy Joel, Daryl Hall

London *BST* Hyde Park
7/7/23

Hall's lacklustre set was followed by Natasha Bedingfield's infectious These Words and more, before Joel, 74, in fine voice, delivered a quality set, including An Innocent Man, My Life, a cappella freshness in The Longest Time, and a delightful She's Always A Woman. River Of Dreams segued into a tribute to Tina Turner, a riveting River Deep Mountain High featuring Crystal Taliefero. We Didn't Start The Fire was followed by Joe Jonas guesting on Uptown Girl, and there was even a riotous blast of Led Zeppelin's Rock'N'Roll. *Mark Taylor*

Hall's perfunctory, punky renditions of the hits preceded Joel, commanding his stage like a de-camped Elton, everything focused on the song. And what songs. Two hours of hits and much-loved album tracks with a crack band, notably the marvellous doo-wop of The Longest Time. A summertime treat. *Daryl Easlea*

Marc Giuliana

London Ronnie Scott's
17/7/23

Through audience chatter/cutlery clatter you could just about hear the complex rhythms of Giuliana's opening. His band joined in, effortlessly fusing jazz and electronics, placing them in a musical Venn diagram between Coltrane and Squarepusher. Giuliana played on Bowie's final album, *Blackstar*, and those sessions evidently impacted his music. Precision drumming was matched by an accomplished band, particularly aptly-named pianist, Shai Maestro, who stole the show with his superb technique. A brief solo piano piece was so captivating that it silenced the room. *Guy Smith*

The Who

Edinburgh Castle Esplanade
8/7/23

"The Who? More like who's left? We replaced Keith Moon with 50 people, so you're getting your money's worth," quipped a refreshingly self-aware Pete Townshend, mindful of the cash that their fans handed over to see his band battle the Edinburgh elements. They delivered, with a no-frills, hit-packed, electric set, bookended by orchestra-augmented medleys of *Tommy* and *Quadrophenia* material. Pinball Wizard and Won't Get Fooled again prove that Townshend remains capable of summoning up vast swatches of noise and energy, with a righteous windmill or two, and Daltrey's roar is improbably preserved, not least on a monumental Baba O' Riley. The ending was touchingly low-key, the two remaining 'Oos facing one another for an acoustic Tea & Theatre. "We did it all, didn't we?" Rog sang to Pete. Hard to disagree. *Jamie Atkins*

Fairport Convention

London Hampton Pool
21/7/23

An evening on an outdoor swimming pool lawn saw a rocking set from Seth Lakeman and co, before a four-piece, drummer-less Fairport settled on their chairs for career-spanning music and anecdotes. From Walk A While to a rousing Meet On The Ledge encore, it was a frenetic triumph of acoustic guitar, fiddle and mandolin, driven by Dave Pegg's dancing electric bass. Even more frivolous recent material – Steampunkery, Year Of 59 – took on a new edge, while Who Knows Where The Time Goes soared, with twin violin accompaniment. Particularly impressive was a lengthy Girl From The Hiring Fair workout, writer Ralph McTell watching on in the crowd. *Nick Dalton*

Download Festival

Castle Donington
8-11/6/23

Mammoth WVH got the festival's 20th birthday off to a thumping start, with dirty hard rock riffs, Wolf Van Halen's soft harmonies to the fore. Ukrainian quartet, Jinjer, unleashed ear-splitting groovy thrash and metalcore. Halestorm vocalist, Lizzy Hale, belted out Freak Like Me and Familiar Taste Of Poison, swapping licks with Joe Hottinger. Nova Twins' infectious energy, sassy sarcasm and swaggering punk provided exhilarating chaos. Pendulum shook off Saturday hangovers off with drum'n'bass electro-dance-rock, melody-laced and doomy. Architects vocalist, Sam Carter, oversaw the moshing of Doomsday, Royal Beggars and Meteor, while Amy Lee captivated on Broken Pieces Shine, Evanescence's stunning hits getting the party into full-swing. Bring Me The Horizon frontman, Oli Sykes, stomped around as their soaring deathcore, sugary synths and soul-shaking riffs were supplemented by Nova Twins on 1x1, and Amy Lee on Nihilist Blues, making for a headline triumph. Bluesy stoner rock from Clutch saw main man Neil Fallon's grizzly vocals irresistible, Disturbed hit hard, their covers of Genesis' Land Of Confusion and Simon & Garfunkel's Sound Of Silence master strokes. Placebo's mellower Forever Chemicals and Beautiful James provided scuzzy guitars and electronic synth-pop, plus a gloomy post-rock cover of Running Up That Hill. Coheed & Cambria fired on all cylinders with their emotionally-charged prog-metal, while Metallica wowed with Creeping Death, Screaming Suicide and Nothing Else Matters. After the stomping Ride The Lightning, James Hetfield puffed a cigar alongside drummer, Lars Ulrich, powering through instrumental, The Call Of Ktulu. Scorching flames during Moth Into Flame and fireworks on Enter Sandman topped a metal masterclass. Behemoth wore devilish smiles from the opening Conquer All to thunderous Ov Fire And The Void, ending with Chant For Eschaton 2000. Parkway Drive offered punishing breakdowns and ferociously fast metalcore, Winston McCall clambering over a crazed crowd, and Ghost brought ghoulish gimmicks and fiercely catchy singalongs in Rats, Square Hammer and Mary On A Cross. Slipknot's punishing The Blister Exists and Liberate caused mosh-pit mayhem, Left Behind made its tour debut, and Snuff was played with spine-chilling intensity, before the aggressive Spit It Out closed an explosive set. Storming. *Emily MacNevin*

Photo: (Metallica) Neil Lupin

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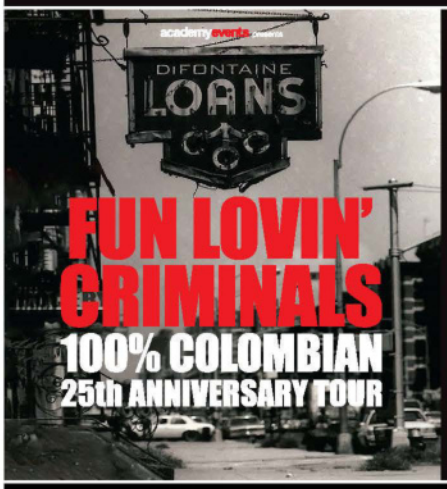

2023

SAT 2nd DECEMBER
LONDON
O_2 ACADEMY ISLINGTON

SAT 9th DECEMBER
BIRMINGHAM O_2 ACADEMY2

SUN 10th DECEMBER
MANCHESTER O_2 RITZ

THU 14th DECEMBER
BRISTOL O_2 ACADEMY

FRI 15th DECEMBER
SHEFFIELD O_2 ACADEMY2

SAT 16th DECEMBER
LIVERPOOL O_2 ACADEMY2

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ERIC TENTACLES
GONG
FRUIT SALAD LIGHTS

NOVEMBER 2023
FRI 17th OXFORD O_2 ACADEMY
SAT 18th
LONDON O_2 FORUM KENTISH TOWN
+ CRAZY WORLD OF ARTHUR BROWN
SUN 19th MANCHESTER O_2 RITZ
MON 20th SHEFFIELD O_2 ACADEMY2
TUE 21st COLCHESTER ARTS CENTRE
THU 23rd NORTHAMPTON ROADMENDERS
FRI 24th BRISTOL O_2 ACADEMY
SAT 25th GLOUCESTER GUILDHALL
SUN 26th BIRMINGHAM O_2 ACADEMY2
TUE 28th BRIGHTON CHALK
WED 29th NORWICH EPIC STUDIOS
THU 30th BOURNEMOUTH O_2 ACADEMY
DECEMBER 2023
FRI 1st FROME CHEESE & GRAIN
SAT 2nd LIVERPOOL O_2 ACADEMY

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DECEMBER 2023
SUN 03
NEWCASTLE O_2 CITY HALL
TUE 05
GRIMSBY DOCKS ACADEMY
FRI 08
EGHAM ROYAL HOLLOWAY STUDENTS UNION
FRI 15
LEICESTER O_2 ACADEMY
SAT 16
SHEFFIELD FOUNDRY
MON 18
CARDIFF TRAMSHED
TUE 19
SOUTHAMPTON ENGINE ROOMS
THU 21
MARGATE DREAMLAND
FRI 22
OXFORD O_2 ACADEMY
SAT 23
BIRMINGHAM O_2 ACADEMY2

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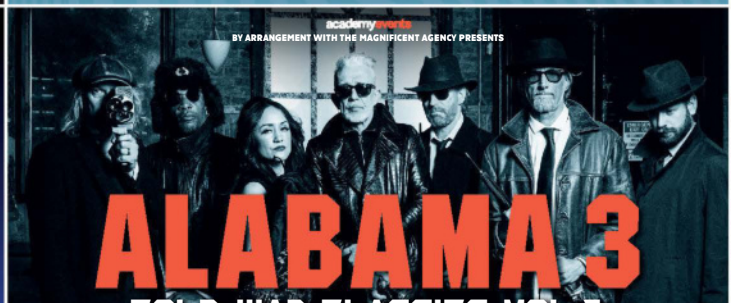

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SAT 11 / LIVERPOOL O_2 ACADEMY
FRI 24 / BIRMINGHAM O_2 ACADEMY2
SAT 25 / MANCHESTER O_2 RITZ

DECEMBER 2023
WED 06 / BOURNEMOUTH O_2 ACADEMY
FRI 08 / BRISTOL O_2 ACADEMY
SAT 09 / LONDON O_2 FORUM KENTISH TOWN

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The Smyths
20th Anniversary Tour

Sat 21 Oct 2023 LEICESTER O_2 ACADEMY2
Fri 03 Nov 2023 BRISTOL O_2 ACADEMY
Sat 04 Nov 2023 OXFORD O_2 ACADEMY2
Fri 24 Nov 2023 LIVERPOOL O_2 ACADEMY2
Sat 25 Nov 2023 BIRMINGHAM O_2 ACADEMY2
Fri 08 Dec 2023 SHEFFIELD O_2 ACADEMY2
Sat 09 Dec 2023 MANCHESTER O_2 RITZ
Fri 22 Dec 2023 BOURNEMOUTH O_2 ACADEMY

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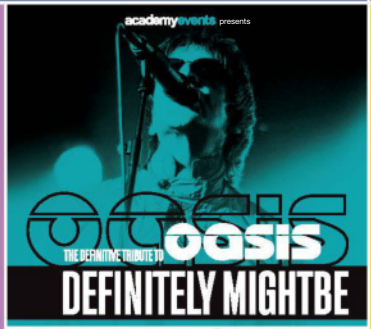

PLUS SPECIAL GUESTS CHANGING MAN A TRIBUTE TO PAUL WELLER

SAT 30 SEP 2023 OXFORD O_2 ACADEMY2
SAT 07 OCT 2023 LIVERPOOL O_2 ACADEMY2
FRI 17 NOV 2023 LONDON O_2 ACADEMY2 ISLINGTON
SAT 25 NOV 2023 SHEFFIELD O_2 ACADEMY2
FRI 26 JAN 2024 BOURNEMOUTH O_2 ACADEMY

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AN ELECTRIFYING NIGHT OF BOWIE'S BIGGEST HITS

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SAT 18 NOV BIRMINGHAM O_2 ACADEMY2
FRI 24 NOV SHEFFIELD O_2 ACADEMY2

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THEN JERICO
THE RETURN

Founder member & lead singer Mark Shaw and his band will perform a series of exclusive live gigs featuring 'The Big Area (Outside)' album and selected tracks from 'First (The Sound of Music)' plus all the hit singles

plus special guests
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RE-GENESIS
are proud to present
"The Last Supper"
a show featuring the very best of Early Genesis

Sunday
29th October
2023
O_2 Shepherd's
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An Academy Events
presentation

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'84
40th Anniversary Celebration of The Smiths & Hatful Of Hollow albums + best of

Saturday
13th January 2024
O_2 Shepherd's Bush
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THE DOORS
ALIVE

2023
FRI 06 OCT LONDON O_2 ACADEMY ISLINGTON
SAT 07 OCT BIRMINGHAM O_2 ACADEMY2
FRI 13 OCT SHEFFIELD O_2 ACADEMY2
SAT 14 OCT LEICESTER O_2 ACADEMY2
FRI 20 OCT LIVERPOOL O_2 ACADEMY
2024
FRI 19 JAN NEWCASTLE O_2 CITY HALL

THE DARKSIDE OF THE 80's
THE CULT · BAUHAUS · KILLING JOKE
SISTERS OF MERCY · THE MISSION
SIOUXSIE & THE BANSHEES · THE CURE

SANCTUM
SANCTORIUM

FRI 6th OCT 2023
LONDON O_2 ACADEMY2 ISLINGTON
FRI 13th OCT 2023
BIRMINGHAM O_2 ACADEMY2
SAT 14th OCT 2023
SHEFFIELD O_2 ACADEMY2

TICKETMASTER.CO.UK

Gig Guide

The Bluetones October (20) Newcastle Uni SU (21) Sheffield Foundry (22) Birmingham O_2 Institute (25) Bristol O_2 Academy (26) Manchester New Century Hall (27) Brighton Concorde 2

Funeral For A Friend, Dashboard Confessional October (7) Manchester O_2 Victoria Warehouse (8) Glasgow O_2 Academy (9) Leeds O_2 Academy (11) Birmingham O_2 Academy (13) Norwich UEA (14) Cardiff International Arena (15) London Camden Roundhouse

The Flower Kings October (19) Southampton 1865 (20) London Camden Dingwall's

5 Seconds Of Summer October (3) Glasgow OVO Hydro (4) Manchester AO Arena (5) London Greenwich O_2

Gang Of Four September (30) Leeds O_2 Academy **October** (1) Edinburgh Academy (2) Newcastle Boiler Shop (4) Manchester O_2 Ritz (5) Birmingham O_2 Institute (6) London Shepherd's Bush O_2 Empire (7) Bristol O_2 Academy

Throwing Muses' **Kristin Hersh October** (1) Liverpool Music Room (3) Bristol Strange Brew (5) Reading South Street Arts Centre (6) Cambridge Storey's Field Centre (8) Norwich Arts Centre (9) Nottingham Metronome (11) Leeds Mill Hill Chapel (12) Manchester Halle (14) Glasgow Mono (15) Edinburgh Summerhall (17) Newcastle Cluny (24) Kendal Brewery Arts Centre (26) Birmingham Hare & Hounds (29) Brighton Komedia

Haircut 100 October (12) Newcastle NX (13) Edinburgh Queen's Hall (18) Manchester O_2 Ritz (19) Leicester De Montfort Hall (25) Birmingham Town Hall (28) Reading Hexagon **November** (1) Bournemouth O_2 Academy (2) Cardiff Tramshed (3) Cambridge Corn Exchange (9) Bath Forum (10) Bexhill De La Warr Pavilion (11) Ipswich Corn Exchange (16) Liverpool O_2 Academy (17) York Barbican

Holly Johnson October (21) Liverpool Philharmonic Hall (27) London Palladium

Beverley Knight October (17) Reading Hexagon (18) Bath Forum (19) Cardiff St David's Hall (21) Aylesbury Waterside (23) Sheffield City Hall (24) Nottingham RCH (26) Glasgow SEC Armadillo (28) Gateshead Sage (29) Northampton Derngate (31) Leicester De Montfort Hall **November** (2) Liverpool Philharmonic Hall (3) Manchester Bridgewater Hall (4) Birmingham Symphony Hall (6) Cambridge Corn Exchange (7) Brighton Dome (9) York Barbican (10) Stoke Regent (11) Bournemouth Pavilion (13) Southend Cliffs Pavilion (14) London Palladium

Nik Kershaw September (27) Leeds Brudenell (28) Gateshead Sage 2 (29) Glasgow Oran Mor (30) Birmingham O_2 Institute 2 **October** (1) Chester Live Room (2) Manchester New Century (3) Bury St Edmunds Apex (4) Frome Cheese & Grain (5) London Shepherds Bush O_2 Empire (6) Brighton Concorde (7) Exeter Phoenix

New Order September (29) London Greenwich O_2 **October** (5) Glasgow OVO Hydro (7) Leeds First Direct Arena

Rival Sons October (13) London Camden Roundhouse (14) Newcastle NX (16) Glasgow Barrowlands (17) Birmingham O_2 Academy (18) Manchester Academy (20) Cambridge Corn Exchange (21) Bristol O_2 Academy (22) Southampton O_2 Guildhall

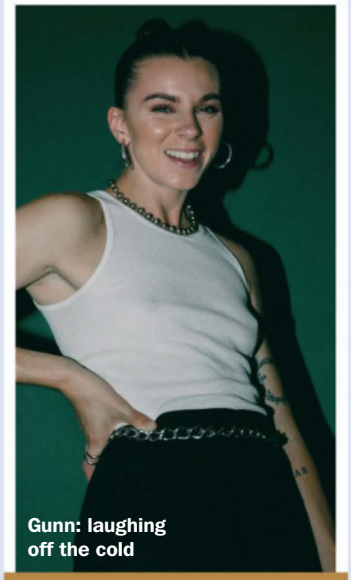
The Rezillos, The Professionals October (27) Sheffield Leadmill (28) Manchester Rebellion **November** (3) Cambridge Junction (4) Leamington Spa Assembly (17) Gillingham Great Hall (18) London Islington Assembly Hall

S Club October (12,21) Manchester AO Arena (13) Liverpool M&S Bank Arena (14) Sheffield Utilita Arena (18) Glasgow OVO Hydro (19) Newcastle Utilita Arena (20) Leeds First Direct Arena (23) Cardiff International Arena (24) Nottingham Motorpoint Arena (26,29) Birmingham Utilita Arena (27-28) London Greenwich O_2

Roni Size October (20) Brighton Concorde 2 (21) London Outernet **November** (3) Northampton Roadmender (4) Southampton Engine Rooms (11) Edinburgh Liquid Rooms (17) Bristol Motion (18) Cardiff Tramshed (24) Margate Dreamland

The Streets October (26) Nottingham Rock City (27) Manchester O_2 Victoria Warehouse (28) Sheffield O_2 Academy **November** (2) Glasgow O_2 Academy (3) Newcastle O_2 City Hall (4) Leeds O_2 Academy (9) Liverpool Mountford Hall (10) Birmingham O_2 Academy (13) Norwich Nick Rayns LCR (14) Bournemouth O_2 Academy (16) London Alexandra Palace

Skindred October (6) Northampton Roadmender (7) Leeds O_2 Academy (13) Cambridge Junction (14) Norwich Epic (19) Nottingham Rock City (27) Brighton Chalk **November** (3) Sheffield Leadmill (4) Lincoln Engine Shed (10) Cardiff Great Hall (11) Southampton O_2 Guildhall (17) Belfast Limelight 2



Gunn: laughing off the cold

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: Lynn Gunn of PVRIS

How have you been preparing for the tour?
Sometimes, we have to arrange and learn new songs while rehearsing old ones and, for this tour, we'll most likely have a few days' rehearsal, then jump right into it.

Do you have any pre-/post-show routines?
Pre-show I warm up for 40 minutes, then, right before we head onstage, we do a small toast with mezcal or tequila, have a small huddle, and then we yell out a fun phrase in the theme of the city we're at that night, or about something that happened during the day. Post-show, it depends if we have visitors, or other plans. I like to change into comfortable clothes, wind down my voice with some vocal exercises, then have dinner and hang out with our crew. My favourite time is when everyone is back on the bus and we can hang out and catch up in pyjamas, making snacks, and cracking jokes, or have a movie on.

Will the set-list change much?
We like to keep the setlist pretty much intact, unless something feels very out of place in the song sequencing or one is especially taxing on my voice. Adding any songs can be tricky, as we like to be well-rehearsed.

Are there any venues that you're particularly looking forward to?
London O_2 Arena will be a milestone, and I'm especially excited about Prague and Amsterdam, too.

Will there be any unusual merchandise on sale?
I work heavily with our amazing graphic designer/artist, Vessed. He and I collaborate on everything.

Have any gigs that you went to stood out of late?
Shygirl.

Do you have an amusing road story?
On our January UK/EU tour, our bus had no heat for the entire tour and it was pretty much as cold inside as outside. Most of the venues don't have any heat until the shows start, either, so we were truly a sad bunch of frozen popsicles [laughs].

Fall Out Boy, PVRIS play October (27) Leeds First Direct Arena (28) Glasgow OVO Hydro (29) Manchester AO Arena (31) Birmingham Utilita Arena November (2-3) London Greenwich O_2 (4) Cardiff International Arena.

Judie Tzuke October (27) Worcester Cathedral (28) Basingstoke Haymarket **November** (3) Leeds City Varieties (4) Belper St Peter's Church (5) Salford Lowry (11) Bury St Edmunds Apex (16) Bristol St George's (18) London St Martin's In The Fields (23) Haslemere Hall (24) Canterbury Gulbenkian (25) Wavendon Stables (30) Liverpool Tung **December** (1) Gateshead Sage (2) Shrewsbury Abbey

The Undertones September (28) Brighton Chalk (29) Bristol O_2 Academy (30) Cardiff Tramshed **October** (5) London Camden Electric Ballroom (6) Cambridge Junction (7) Leamington Spa Assembly (19) Leeds Uni Union (20) Newcastle Boiler Shop (21) Manchester Academy

TOUR NEWS

London: Bert Jansch tribute show, with **Robert Plant**, **Martin Simpson**, **Jacqui McShee**, **Bernard Butler**, **Kathryn Williams**, Royal Festival Hall, 4 November. ■ The Pineapple Thief's **Bruce Soord**, Kensington Nell's, 14 October. ■ **50 Cent**, Greenwich O_2, 21 November. ■ The Bodysnatchers' **Rhoda Dakar**, 100 Club, 3 November. ■ **Max Richter**, Coliseum, 9 December. ■ **Dreadzone**, Islington Assembly Hall, 23 September. ■ **Hue & Cry**, Islington Union Chapel, 17 October. ■ **Natacha Atlas**, Camden Forge, 23 October. ■ **Nitin Sawhney**, Royal Albert Hall, 20 October. ■ **The Circles**, 100 Club, 11 November. ■ **The Prisoners**, Roundhouse, 24 May 2024. ■ **Roger Waters**, Palladium, 8 October. *Also:* **9 Below Zero**, Guildford Holroyd, 3 November. ■ The *Summer Of '99 Cruise*, Miami, to Nassau, Bahamas, 18-24 April 2024, includes a reunited **Creed**.

For more tours/gig news see www.recordcollectormag.com/latestnews

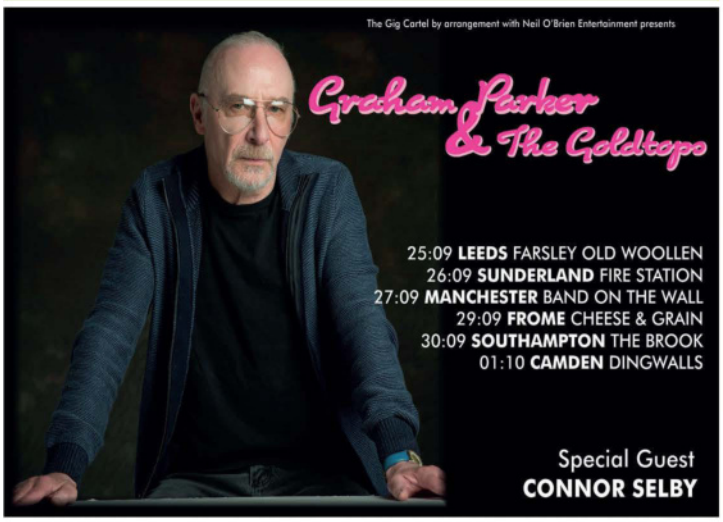
Photo: (PVRIS) Jade DeRose

CELEBRATING 45 YEARS OF
TEENAGE KICKS
THE UNDERTONES
AND FRIENDS
*THE REZILLOS
28 SEP - BRIGHTON CHALK*
29 SEP - BRISTOL O2 ACADEMY*
30 SEP - CARDIFF TRAMSHED*
05 OCT - LONDON CAMDEN ELECTRIC BALLROOM+
06 OCT - CAMBRIDGE JUNCTION+
07 OCT - LEAMINGTON ASSEMBLY+
19 OCT - LEEDS UNI SU STYLUS%
20 OCT - NEWCASTLE BOILER SHOP%
21 OCT - MANCHESTER ACADEMY%
+TOM ROBINSON BAND
%
NEVILLE STAPLE
FROM THE SPECIALS
THE UNDERTONES
TEENAGE KICKS
..... HARD TO BEAT

FRI 15 SEP - BIRMINGHAM O2 INSTITUTE2
SAT 16 SEP - CHESTER LIVE ROOMS
FRI 20 OCT - CARLISLE OLD FIRE STATION
SAT 21 OCT - HOLMFIRTH PICTUREDROME
THE REZILLOS

THE GIG CARTEL & PLANET ROCK BY ARRANGEMENT WITH THE MAIN THING PRESENTS ROCKTOBER FEATURING
PLANET ROCK
ROCKTOBER
Glenn Hughes
PERFORMS CLASSIC
Deep Purple LIVE
Celebrating the 50th Anniversary of the album "BURN"
PLUS SPECIAL GUESTS
THE DAMN TRUTH
OCTOBER 2023
TUE 10 HOLMFIRTH PICTUREDROME
THU 12 SOUTHAMPTON THE 1865
FRI 13 BEXHILL DE LA WARR PAVILION
SUN 15 NOTTINGHAM ROCK CITY
TUE 17 NEWCASTLE BOILER SHOP
FRI 20 GLASGOW QUEEN MARGARET UNION
SAT 21 WOLVERHAMPTON KK'S STEELMILL
MON 23 BURY ST EDMUNDS THE APEX
WED 25 LONDON ELECTRIC BALLROOM
SAT 28 FROME CHEESE & GRAIN
SUN 29 MANCHESTER ACADEMY
TICKETS: WWW.THEGIGCARTEL.COM

HALF MAN HALF BISCUIT
Fri 15 Sep Bristol SWX
Fri 6 Oct Wolverhampton The Wulfrun at The Halls
Fri 3 Nov Holmfirth Picturedrome
Fri 9 Feb Newcastle Boiler Shop


The Gig Cartel by arrangement with Neil O'Brien Entertainment presents
Graham Parker & The Goldtops
25:09 LEEDS FARSLEY OLD WOOLLEN
26:09 SUNDERLAND FIRE STATION
27:09 MANCHESTER BAND ON THE WALL
29:09 FROME CHEESE & GRAIN
30:09 SOUTHAMPTON THE BROOK
01:10 CAMDEN DINGWALLS
Special Guest
CONNOR SELBY

PHILIP SAYCE
NOVEMBER 2023
BRISTOL FLEECE SUN 19 • GLASGOW ORAN MOR THU 23
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NEWCASTLE CLUNY TUE 21 • LONDON THE GARAGE SAT 25
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Guitar Player Magazine
Special Guest
TROY REDFERN

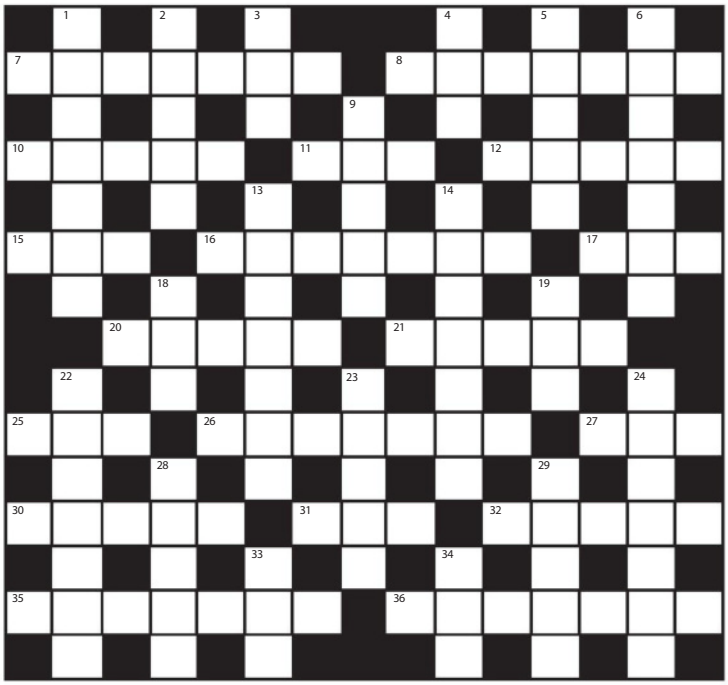
Crossword & Competitions

ACROSS

7) Lemmy's rockabilly band (7)
8) *Spirit In _ _* (3,4)
10) Dead Or _ (5)
11) _ Me A River (3)
12) The Who's rock opera (5)
15) Adam _ (3)
16) Pre-Wizzard (3,4)
17) _ Away (3)
20) *Down By The* _ (5)
21) *Grievous* _ (5)
25) _ Saints (3)
26) Man Smart, Woman _ (7)
27) Breakfast In _ (3)
30) Staple L.A. band (5)
31) _ Tribes (3)
32) Mod ride (5)
35) Rev, Freddy_ (7)
36) Watts, Harper (7)

DOWN

1) Mickey_ _ (3,4)
2) Wings Of _ _ (1,4)
3) Smear, Benatar (3)
4) _ Loves You (3)
5) *American* _ (5)
6) Dinosaur Jr. 2007 single (7)
9) _ *Of The Century* (5)
13) _ _ *Has Come* (3,4)
14) _ *& Alleyways* (7)
18) _ *Sounds* (3)
19) *Nerve* _ (3)
22) Singer, Songwriter, Pastor (2,5)
23) *Q:* _ _ *Not Men?* (3,2)
24) *Back In* _ (7)
28) _ *A Fire* (5)
29) Nancy & Ann (5)
33) _ A Little Tenderness (3)
34) Boy, Too (3)



HORSLIPS BOX

Horslips' *More Than You Can Chew* is a stunning 35-disc 50th anniversary box set overflowing with music, film and printed matter encapsulating their entire career. It is out now via Madfish and retails at circa £250. It features 33 CDs, 506 tracks, 2 DVDs, 2 books, a poster, signed photos and a folder of 70s fanclub facsimiles curated by Bert Jansch/John McLaughlin biographer Colin Harper, in close collaboration with the band. To be in with a chance of winning this amazing set, please complete and submit this month's crossword.

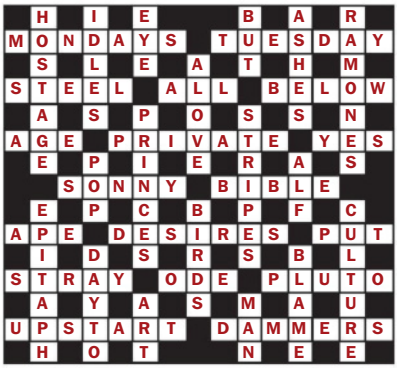
HEADCAT VINYL

With the upcoming release of *RC*'s special on Motörhead, here's a timely reminder of Lemmy's other band, HeadCat: a rockabilly supergroup he formed along with drummer Slim Jim Phantom of The Stray Cats and guitarist Danny B Harvey of The Rockats. *Walk The Walk... Talk The Talk* was originally released in 2011 and features covers from the likes of Chuck Berry, the Eagles and The Beatles as well as band originals. Reissued by BMG this autumn, to be in with a chance of winning one of two copies on vinyl, please tell us in which town were The Stray Cats predicting "a rumble in" back in 1981: a) Birmingham, b) Bolton, c) Brighton?

AWESOME MIX 1&2 VINYL

Guardians Of The Galaxy: Awesome Mix Vol.1 and Vol. 2 are released on colour vinyl this autumn via Disney. They feature everyone from Cheap Trick To Cat Stevens, Sweet to Glen Campbell, The Runaways to Gloria Gaynor… the ultimate in universe-saving soundtracks. To be in with the chance of winning a copy of each on vinyl, please tell us the correct title of The Runaways' 1976 single:
a) Cherry Bomb, b) Cherry Red, c) Cherryade?

SEPTEMBER Solution



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All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 5 October unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

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UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Racey

For Rubettes lookalikes Racey, proponents of boisterous, chant-y, handclappy, jolly, jejune school disco pop – notably the provocatively engaging and frankly fantastic Lay Your Love On Me – 1978 was a huge year, scoring two massive hit singles, becoming instant pop stars and reaping the rewards of years in various gigging bands. Singer Richard Gower (pictured above right, second from left) remembers that his future was laid out before him from an early age.

"I was playing in pubs in London by the time I was 16," he tells *RC*. "I was working in a printing factory, and I was on about £6.50 per week for a five-and-a-half-day week, and when I was playing pubs, I was getting a fiver a night. I'd be doing three nights over the weekend and having 15 quid in my pocket at 16, which was pretty good money back then. There was no way working a regular job could compete with that."

Racey may have appeared to have come from nowhere, but the band were all in their late twenties by the time Gower decided they should take things to another level, by pooling their gig money and making a quality demo.

"We sent demos to Rocket Records, EMI and RAK, and they all expressed an interest in signing us and wanted to hear more material," Gower says. "Within three weeks I had a phone call at home from Mickie Most. I thought it was someone having a joke, so I hung up, but he rang back and explained that he was in town and wanted to see us at our residency at a pub called The Three Queens in Weston-super-Mare. When he entered the pub there was a deadly silence as everyone knew him from *New Faces* on the TV."

Most clearly liked what he saw. "When we came offstage, he said the classic line to us: 'I think you're going to be stars.'" The legendary British hitmaker followed through on his interest by sending John Crawley, the head of RAK publishing, to confirm his instincts were on target. A week after that, Most called the band to advise them that the studio was booked. "We all turned up in our old bangers and parked outside RAK's studios," Gower laughs. "Mickie was in there hoovering the studio. He said he had a song for us, which caught us by surprise, as we were writing our own songs, but we thought we'd go along with it. It turned out to be 1978's Baby It's You, which was written by Chris Norman and Pete Spencer from Smokie. We thought it was a good song, though, and it was the first single, which failed, but we did get on *Top Of The Pops*, which was brilliant because it was all we ever wanted."

Undeterred by the single's failure, Most came back to the band with a plan for a revamped image and a song written by the none-more-prolific team of Nicky Chinn and Mike Chapman, Lay Your Love On Me, also 1978. "When he played us the demo, though," Gower recalls, "it didn't really sound like anything much at all. It was just Mike Chapman singing and playing acoustic guitar, with a very minimal approach. We wondered what the hell we could do with it; I thought, 'Jesus, that's horrendous.' Mickie said to go away and work it up. We came up with that keyboard hook, which seemed to pull it together and Mickie thought it sounded good to go. Years later I wondered whether it was worth a co-writing credit as it was a big part of the song. We knew about the music, but we didn't know about the music *business*."

"We were not totally comfortable with the ultra-lightweight pop"

Gower continues the story: "Prior to its release, Mickie gave us a white label demo of the record, and when we played it at home, we thought, 'Oh no! What have we done?'" He laughs. "It didn't seem like it would ever be any kind of hit to us. Within a month it was No 1 or 2 in so many countries in the world that the success started to make up for the discomfort we felt. Everything changes when you're zooming up the charts."

The next hit, Chinn and Chapman's Some Girls (1979) – which was initially offered to and rejected by Blondie – established Racey as fully-fledged pop stars.

"I remember we were on the M5 in an old Mk 2 Cortina and one car overtook us with young kids in it and they recognised us and were banging on their windows. That was the first time we realised that we were recognisable faces. The excitement to be on *TOTP* at that point was fantastic. It's nerve-wracking to do your spot, though, because you know the whole country is watching. You're watching yourself at home, really studying every move you make."

Given the massive success of the band's previous two singles, it came as quite a blow when Boy Oh Boy (1979) didn't do so well. Gower accepts that the blame for that loss of momentum was the fault of the band.

"We made a really big mistake," he admits. "We'd recorded Kitty, which was the original version of Mickey, the big Toni Basil hit [from 1982], and Mickie got us to record Boy Oh Boy as well. Then he asked us which one we wanted to be the next single. What did we know? We picked the wrong song."

Racey only had one further hit after that, a cover of Dion's Runaround Sue in 1980, and that was it for the band. They had mixed feelings about the material they were recording, though.

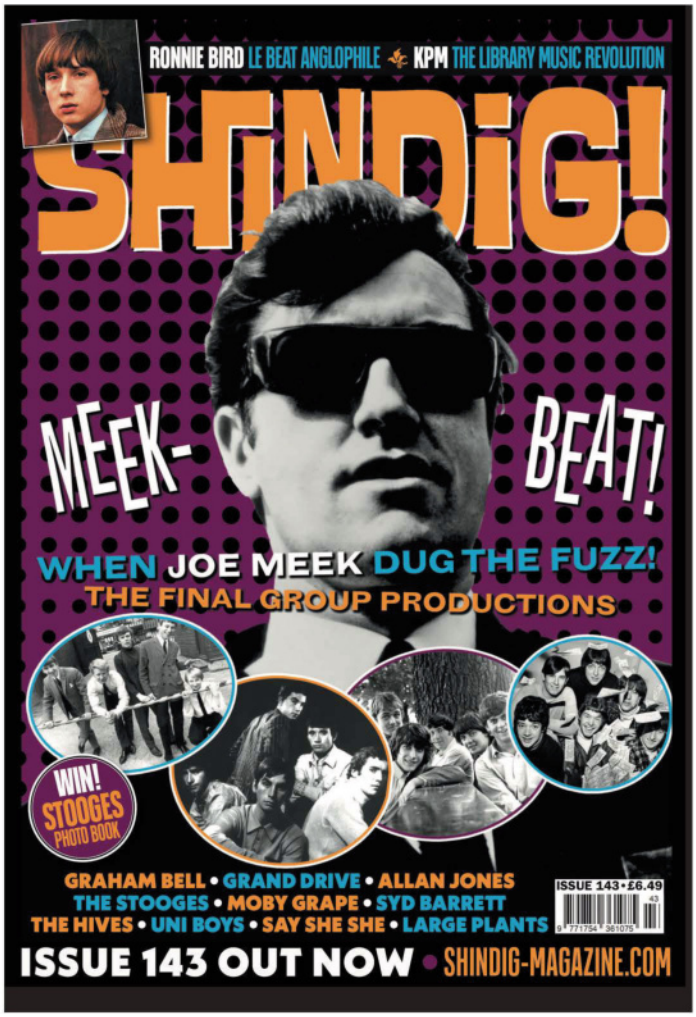
"We didn't really think that was who we were as a band – we were not really, totally comfortable with the ultra-lightweight pop, you know? The demo that got us the deal was nothing like the music that Racey played. Mickie signed me as an individual writer to RAK but didn't re-sign the rest of the band. He put me on a contract, and I wrote a few hits for Suzi Quatro, Smokie, Kandidate and Hot Chocolate, so that worked out well."

Looking back, Gower has no regrets. "It was clear that our 15 minutes were running out as a band," he says. "I was happy that I was able to continue to work successfully in the business. I guess if we'd made a few different decisions, we could have stretched out the hits a little longer."

Gower is still active and highly successful. "I'm living in Australia, where I set up my own music and publishing company with my son, Matthew and Natalie, my daughter – Jam Mountain Music. We have had the same song at No 1 in the independent charts in Australia at Christmas for the last two years, Light A Candle, so that's going well and where my focus lies these days. My plan was to become the Australian Mickie Most with a publishing and recording empire. I can't complain about the way things have panned out at all."

Interview: Mark McStea

To find out more about Richard Gower's current activities, visit jammountainmusic.com.



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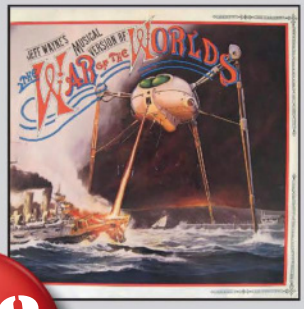


1978 (SO) SPECIAL

This month: Jeff Wayne

As we continue our celebration of 1978, we look to the stars and wonder: who would have believed that a Victorian disco space opera could have conquered all in the wake of punk…?

… But first, another question: music, tennis or journalism? Well, it's nice to have options when you're a young person with aptitude. For Jeff Wayne, a main pathway emerged growing up around musical theatre, with his father Jerry being a successful singer and actor, and later a theatre producer. In 1953, when Wayne was nine, his father took the family from New York to London when he starred as "romantic gambler" Sky Masterson in the West End production of Broadway hit *Guys And Dolls*.

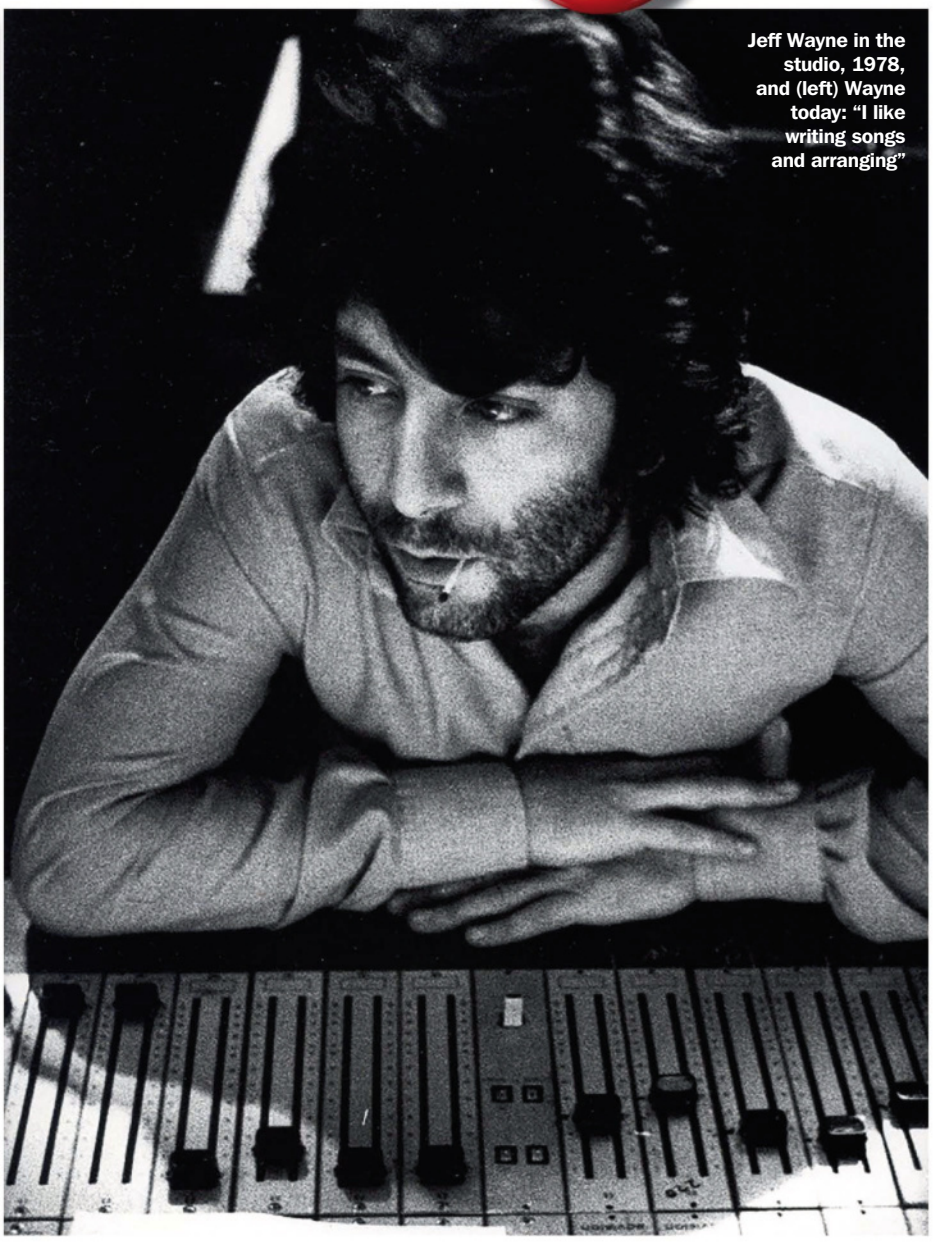
"I was always around musicians, actors, directors, and I loved musicals," Wayne recalls to *RC*. "I started taking piano lessons when I was five."

Returning to the US several years later, Wayne played tennis for his high school in New York before the family relocated to LA for his dad's work, where Wayne studied journalism. "It was a four-year course," he says. "At the end of the second year I got an Associate of Arts degree, but I realised that music was my greater love, so I switched to a music major."

Learning composition, conducting, and arranging at college, Wayne coached tennis after hours and started playing in bands, briefly becoming part of easy listening group The Sandpipers. "It was two guys and girl, who came from the folk world," he remembers. "This was before they signed to A&M and released Guantanamera. I was more their arranger, playing percussion – autoharp, congas, bongos, anything that I could make a sound with." Being visible in a group, or out front, was not for him. "I didn't have those goals. I liked writing songs and arranging," he says.

Wayne didn't graduate. In 1966, he was commissioned to compose the score for a new musical that his dad was directing back in London called *Two Cities* – based on the Charles Dickens novel, *A Tale Of…* – and it ran at the Palace Theatre in 1969, starring Edward Woodward. "I didn't know where it would lead, but it cemented a relationship between me and the UK," he says.

One of *Two Cities*' investors worked as a film director in advertising. He liked Wayne's score and asked him to create music for a series of ads for The Cheese Bureau, with quick-tempo'd *Zorba The Greek*-style zing (and plate-throwing). Wayne secured more ad, film and documentary work and built a contact book of musicians. Based mainly at Advision Studios in Fitzrovia, the home for jingles and voiceovers with enough space for an orchestra, Wayne's production skills



Jeff Wayne in the studio, 1978, and (left) Wayne today: "I like writing songs and arranging"

evolved. In the 60s, Advision was the first studio in the UK to acquire an eight-track desk, and, by the early 70s, it was equipped with a 20-channel Neve console and a 24-track recorder. Advision's equipment was forward-facing; many envelope-pushing acts came through the doors such as The Yardbirds, John Mayall, Julie Driscoll and Brian Auger, Caravan, Jackson Heights, ELP, Yes, Osibisa, T Rex, Bowie, Soft Machine and Gentle Giant. Perhaps a subliminal inspiration, the 1969 London cast version of *Jesus Christ Superstar*, was also partly recorded here…

For Wayne, production wasn't engineering – "I wasn't interested in that side, I always worked with excellent exhibitors of that craft" – but about "hearing sounds from an orchestrator's point of view."

During the run of *Two Cities*, Wayne dated an understudy who went on to the Bible-related hit musical *Godspell*. He now socialised with Julie Covington, Jeremy Irons… and David Essex, who had the lead role as Christ. Essex, Covington, Marti Webb and Wayne had a little group called The Godspells who gigged around London. "David then started singing on some of my TV commercials," Wayne says. "One day we'd just finished a session for Pledge [furniture polish] and he told me he'd just written a song and was keen for me to hear it."

Essex went back into the studio and "I thought he was going to sit down at the piano," Wayne recalls, "but he emptied a nearby [rubbish] basket and sat down with it between his legs. He started playing it [mimes with his hands], creating this groove, and sang what would be Rock On. I thought, 'That's pretty quirky.' I could hear hollows and echoes. That was the start of the Rock On sound."

Wayne's master recording of the soon-to-be 1973 Top 3 hit, Rock On, "led to a long-lasting, five-year partnership as his producer", and also as Essex's musical director on tour. Wayne's little book of contacts meant that he booked the session players who then became the touring band. He enjoyed this time enormously and was very successful as a jingle and theme tune creator. But Wayne Sr was eager for his son to be recognised further and suggested it was time for Wayne Jr to interpret a classic work of literature that he loved for the stage.

20,000 Leagues Under The Sea, *Brave New World* and *Day Of The Triffids* were considered as well as some works of non-science fiction. Then, as Wayne began another tour with Essex, his father handed him HG Wells' *The War Of The Worlds*. Originally published in sections for British monthly periodical *Pearson's Magazine* before becoming a complete novel, each chapter had a cliffhanger ending.

"It was about 150 pages long," Wayne recollects. "I read it very quickly and it was the first book that immediately inspired musical ideas."

The musical rights for the story were acquired in 1975 from HG's son Frank who seemed to appreciate the idea that the work had passed to another father and son team. Wayne used his background in journalism while planning his story and the lyrics, angling for a sideways look at the Empire through this Victorian fantasy thriller. "I wouldn't have done it to my satisfaction without that knowledge and the techniques that I learned," he says.

Wayne's instrument of choice being the keyboard meant that he'd kept up with electronic developments and was one of the first people in the UK to use synthesizers, with a modular Moog IIIc installed in his home studio by the inventor, Robert Moog. His sci-fi opera would be orchestrated to denote a human feel and adopt futuristic aggressive sounds as the Martian side. Disco, krautrock, prog, pop, and experimental music had each thrown up electronic pioneers and equipment, but there was very little in the way of easy, plug-in-and-play drum machines, samplers and polyphonics.

"If I could see the album in the UK charts for one week, I'd have been very satisfied"

Starting recording work in 1976, Wayne turned inventor. For the now-familiar pan-pipe sound he and his genius collaborator Ken Freeman, aka Prof ("I used to call him that because he was so brilliant at electronic engineering"), built a synthesizer for that very noise. Wayne would say to Prof, "I need the sound of bubbles," and Prof would find a way to make it. Wayne also needed help in creating the 'voice' of the Martians, described in the book by Wells as a battle-cry of "Allu" and "Ulla" for their death. Prof produced a little box that went 'ooo' but it wasn't enough. During a band session a guitarist suggested using a Peter Frampton-famous Talk-Box and they "put [this] through a guitar pedal, and it was perfect."

To hear what Wayne and Prof created in 1976 and '77 is truly remarkable, incorporating as-it-was-being-invented new tech such as the multi-timbre Yamaha CS-80, which could play chords and effects – and all without a guarantee of his project being released. Wayne had negotiated a contract with Columbia Records and secured a whopping £70,000 towards its recording (once Wayne realised it had to be a double-vinyl affair) with a cast-list to die for: his now very famous friend David Essex, *Evita* star Julie Covington, Manfred Mann's Chris Thompson, The Moody Blues' Justin Hayward, Thin Lizzy's Phil Lynott and, the cherry on the Martian tripod, narrator Richard Burton. However, the small print revealed there was no obligation to put the thing out, and the costs had rocketed to £240,000, Wayne's life savings swallowed up.

Imagine Wayne's relief when the label loved what he had delivered, perfectly pitched between *Star Wars* and *Saturday Night Fever*. Preceded a week earlier by the single, Forever Autumn – sung by Justin Hayward, and based on the melody for a 1969 LEGO ad – and released on 9 June 1978, *Jeff Wayne's Musical Version Of The War Of The Worlds* became a smash. "If I could see the album in the UK charts for one week, I'd have been very satisfied," says Wayne.

The albumwent into the Top 30 at No 24 on 1 July and rose to the Top 10 three weeks later, staying there until December. It's spent 240 weeks in the UK album chart since and has sold over 15 million copies to date. "I had a No 1 single and it was wonderful!" Justin Hayward remarks earlier in this issue.

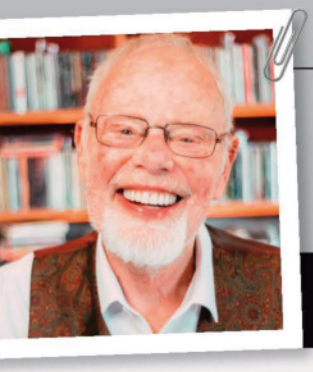
One participant got quite a surprise. Richard Burton – who'd recorded for Wayne years earlier in LA, and later Advision – was unaware of the record's release until he was in Wales visiting relatives and suddenly became the centre of attention for fans who had bought the record. His wife Suzy contacted Wayne to arrange a meeting at their Dorchester flat in London, and Wayne happily obliged, bringing Burton his first gold disc. "I'm a pop star now," he told Wayne, delightedly.

Decades later, recorded in Spanish and German following its time from 2006 to 2022 as a live event – Liam Neeson replaced Richard Burton and an array of artists from Gary Barlow to Ricky Wilson and Steps' Claire Richards have appeared onstage – *TWOTW* remains a high watermark in sound, innovation, and entertainment. Its latest incarnation is an immersive, live action experience that also incorporates virtual reality headsets.

Keeping up with production techniques, Wayne has remixed *TWOTW* several times, and used Auto-Tune. "It's my producer-arranger's ear," he says. "If you've got the opportunity, why wouldn't you do it?"

Words: Jo Kendall

The War Of The Worlds *is now an immersive experience in London. See thewarofftheworldsimmersive.com.*



BIRTH! SCHOOL! WORK! DEATH!

Bob Harris... on the soundtrack to his life

Paul Anka Diana
(Columbia SEG 7747, EP, UK, 1957) **£3**

The first record I bought. In 1957 we had a family holiday in Cromer. I was 11. We went into a cafe on the seafront, and it had a jukebox and coming out of it was Diana. It literally changed my life; it began my record collection. It wasn't authentic rock'n'roll but it opened the doors on it for me: I went from Paul Anka to Elvis and Buddy Holly. Life has come full circle and now I am one of the ambassadors for the Buddy Holly Educational Foundation.

Ben E King Stand By Me
(London 45 HLK 9358, 7", UK, 1961) **£15**

I was 15, living with my parents in Northampton. I was an only child; my dad was a policeman. I did a couple of years in the police cadets later on. But music was my love – I was already a fanatic at 15 and a massive fan of The Drifters. I was hooked from the moment I first heard There Goes My Baby, that mix of soul and strings and Ben E King's voice. Then when he went solo, I got Spanish Harlem and Stand By Me which blew me away – the lyrics, the sentiment, the strings again. It was magical.

Love Alone Again Or
(Elektra EKSN 45024, 7", UK, 1968) **£30**

It's a stunning record and so different for its time with the mariachi trumpets, and the whole arrangement. As the first track on *Forever Changes*, it was the first ever track I heard by Love. The album was a gift from John Peel. I was a Peel protege. I met him in 1967, he'd been on Radio London, done *Perfumed Garden* which I thought was the greatest radio show ever. He was a big hero of mine. He introduced me to the producer Jeff Griffin, who started my career by bringing me in to cover for John for four days on *Sounds Of The Seventies* in 1970.

Neil Young With Crazy Horse Cinnamon Girl
(Reprise Records 0911, 7", US, 1970) **£6**

This was the first track I played on the radio when I stood in for Peel on 19 August 1970, and it still sounds incredible. I had never done radio before and suddenly I found myself in the studio and loving every moment of it. It really felt like I was destined to be there. Jeff encouraged me to pick my own music for the shows, and that set a precedent for me. Since then, if I do a show, I choose the music. The [Bob Harris] Country show on BBC Radio 2 is produced by Mark Hagen, he also does *The Blues Show* with Cerys [Matthews], and he encourages this freedom.

Marc Cohn Walking In Memphis
(Atlantic A 7747, 7", UK, 1991) **£3**

When I started on the overnights at Radio 1, we got Walking In Memphis just as it was being released in the US. We loved it and put it in the show. That night Marc was in London to plan the UK release schedule. He was in a hotel, couldn't sleep, switched the radio on and heard us playing it and asked his record label to take him to our show that night and that's how we first met and our friendship began. Now whenever he comes to London to perform, I introduce him onstage.

Lucinda Williams *Car Wheels On A Gravel Road*
(Mercury 558 338 2, CD, UK, 1998) **£3**

In 1997 I was doing my show on Radio 2, 11pm to 1am on Saturday nights, and I think one of the reasons I got to take over [*David Allan's Country Club*], what became *Bob Harris Country* [in 1998], is that I was playing Americana, artists such as Guy Clark, Steve Earle and particularly Lucinda Williams. This was the poster album for Americana, a signpost as to what would happen next. It gave the show its identity in many ways.

Bob Marley And The Wailers Stir It Up
(on *Catch A Fire*, Island ILPS 9241, LP, pink rim, Zippo lighter sleeve, UK, 1973) **£250**

I presented *The Old Grey Whistle Test* from 1972 to '79 and Bob Marley And The Wailers did Stir It Up on the show in '73. It was their first ever appearance on British TV, and we'd never seen anything quite like it. The whole thing was performed through a haze of blue smoke. I later spoke to David Attenborough, who was the co-controller of BBC 2 when the show first started, and he said how he remembered walking along the corridor and – he did this exaggerated sniff. He said he knew exactly what they were up to but chose to ignore it.

Kacey Musgraves *Golden Hour*
(MCA Nashville 00602567334460, LP, UK, 2018) **£15**

Golden Hour is wonderful and Love Is A Wild Thing from it is one of the most beautiful tracks ever. Kacey did her first radio session on my show and she's a very good friend. I am the voice on her phone voicemail message. She got me to do it at the CMAs [Country Music Awards] and her mum used to call her up sometimes just to hear it.

Brothers Osborne While You Still Can
(on *Port Saint Joe*, EMI Records Nashville SPINE 737694, LP, UK, 2018) **£18**

It's no secret I've had some big health challenges over the past few years [*he was diagnosed with prostate cancer in 2007; in 2019 he suffered an aortic dissection*] and this song begins, "Make amends with that old friend/You swore you'd never talk to again/'Cause you miss him/Call up your mom on the telephone." I found it inspirational.

Whispering Bob's All-Stars Stand By Me (Under The Apple Tree Records UTAT 001, 7", UK, 2021) **£10**

When Covid happened, everything shut down and the impact on the music community was huge. So we made a single to raise money for the charity Help Musicians, a benevolent fund, which I'm the ambassador for. We did a cover of Stand By Me and released it 60 years to the day after its original release and we got everyone we knew involved – Roseanne Cash, Peter Frampton, Beth Nielsen Chapman, Paul Rodgers… It's a fabulous piece of work. You can find it at bobharris.org.

Interview: Lois Wilson
Bob Harris and Colin Hall present* The Songs The Beatles Gave Away, *on tour throughout September.

Photo: Xxxxx xxxx xxxxx xxxx xxxx

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10 OF THE BEST

This month: **1978 Rock Albums**

1978 (SO) SPECIAL

Van Halen *Van Halen*
(Warner Bros. K 56470, LP, UK) **£15**

Among the most influential metal guitar albums ever. Not bad for 11 mainly live-in-the-studio cuts in 35 minutes. Gestating five years, it was all the material they had, but Eddie Van Halen's 'Brown Sound' double-tapping announced their Eruption on the scene, while Alex Van Halen and Michael Anthony fuelled David Lee Roth's combustible vocal/visual flamboyance. It went Diamond thanks to raucous singalongs like Runnin' With The Devil and the *Grease*-inflected Jamie's Cryin'.

Toto *Toto*
(CBS CBS 83148, LP, printed inner, UK) **£8**

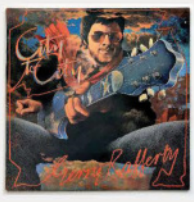
The eponymous self-produced launch of rock's greatest session supergroup. *Toto* includes pulsing Top 5 AOR anthem, Hold The Line, the keening I'll Supply The Love and disco-edged Georgy Porgy. Keyboardist David Paich's father, Marty, added strings knowhow from Ray Charles' days, further embellishing their supremely slick, subsequently Grammy-grabbing sound.

Boston *Don't Look Back*
(Epic S EPC 86057, LP, gatefold, printed inner, UK) **£8**

Innovative one-man band/tech perfectionist Tom Scholz felt that his quintet's second album, mostly recorded in his home studio, was a two-year rush job, compared to the debut's seven-year incubation. Still, it hit US No 1 and sold seven million-plus, making the UK Top 10 thanks to the ecstatic title track and the stratosphere-skirting instrumental/vocal harmonies of It's Easy. As '78 as Laserdiscs and Lego.

Rainbow *Long Live Rock'N'Roll*
(Polydor POLD 5002, LP, gatefold, insert, UK) **£15**

The third, final Ritchie Blackmore/Ronnie James Dio collaboration belies its fractious conception of line-up flux that saw its linchpin record most of the bass *and* guitar. Yet the eight-song mainly melodic hard rock *tour de force* influenced a generation of power-metallers, succinctly mixing bombast with fist-shaking stadium rock, as per the strident Gates Of Babylon and energetic Alan Freeman-endorsed title track.



Gerry Rafferty *City To City*
(United Artists UAS 30104, LP, UK) **£8**

The Scots troubadour's commercial apogee, hitting US No 1 (UK 6). It boasts rock's greatest sax intro, the US No 2 (UK 3), Baker Street, the aural epitome of the year. Dreamy ELO-esque soft rockers like Whatever's Written In Your Heart feature a who's who cast and, at whatever speed (UK/non-UK pressings vary by two minutes), it's as warmly enticing as a fondue key party.

Styx *Pieces Of Eight*
(A&M AMLH 64724, LP, gatefold, UK) **£8**

Pieces Of Eight – with its Hipgnosis-designed sleeve – is a stick-it-to-the-man concept amalgam of Styx's prog past and AOR present, building on its predecessor's 1978 smash, Come Sail Away. The sonic reprise includes two US Top 40 45s that spurred the mothership to No 6, one of three lead vocalists, Tommy Shaw, leading the way on punchy hard rockers Renegade and Blue Collar Man. A sumptuous stylistic smorgasbord.

Journey *Infinity*
(CBS CBS 82244, LP, printed inner, UK) **£8**

The San Francisco quintet's fourth was drummer Aynsley Dunbar's swansong and singer Steve Perry's inauguration. Despite three lowly single placings, the 10-song 36-minute opus hit US No 21, sporting insistent, sparkling rockers, such as the nostalgic Lights and exhilarating Wheel In The Sky. With a cappella acme, Anytime, and euphoric duet, Feeling That Way, it's a sun-kissed paean to West Coast good times rock'n'roll.

AC/DC *If You Want Blood, You Got It*
(Atlantic K 50532, LP, UK) **£20**

Effectively a best-of, 10 of the dozen tracks from their filmed performance at the notorious Glasgow Apollo found band and fans as one, revelling in patented blues/boogie hard rock tunes from four albums, including the then-current *Powerage*. There are in-the-face, to-the-point renditions of locomotive belters including a rousing Hell Ain't A Bad Place To Be, a clamorous Problem Child, an insatiable Whole Lotta Rosie and a call-to-arms Let There Be Rock. Cue the cannonade!

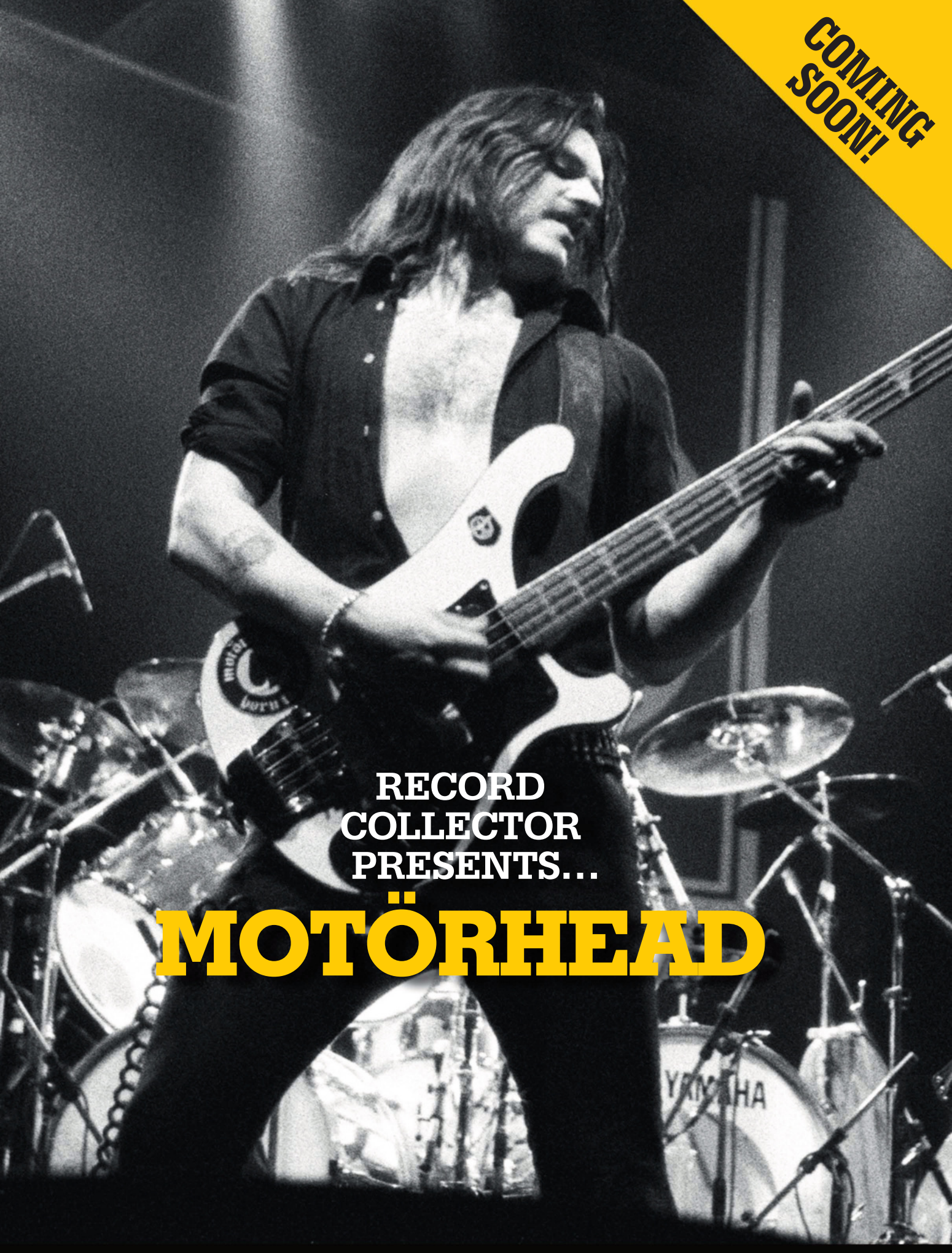
Queen *Jazz*
(EMI EMA 788, LP, gatefold with poster, printed inner UK) **£40**

Misunderstood in the US for its tongue-in-cheek(s) un-PC humour, the 13-track set featured an eclectic tone flitting from pomp and pop rock to funk and heavy rock. Freddie Mercury and Brian May split lead vocals on the raucous Fat Bottomed Girls, Bicycle Race shared its AA-side to make No 11, and the joyous juggernaut, Don't Stop Me Now, hit No 9. Let Me Entertain You, indeed.

Cheap Trick *Heaven Tonight*
(Epic EPC 82679, LP, printed inner, UK) **£12**

As well as 1978's *At Budokan* live milestone, the Slade-loving US quartet issued their third, 11-song magnum opus, mixing radio-friendly power pop with glam-tinged hard rock and a cover of The Move's California Man. Glorious pop-rocker, Surrender, set out their hook-laden party anthem stall.

Words: Tim Jones



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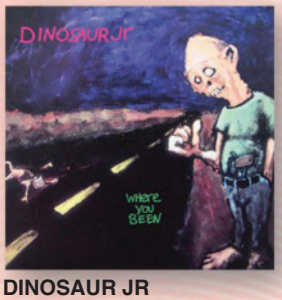

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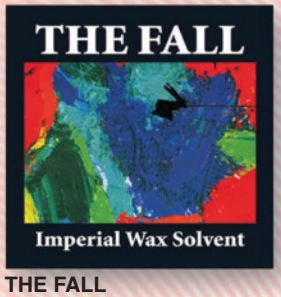

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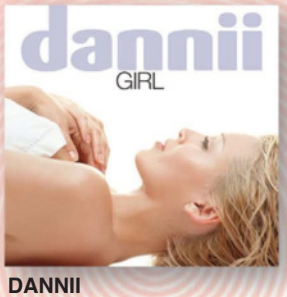

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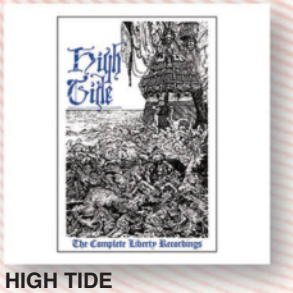

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